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**Empathy and point of view in literature: a (cognitive) stylistic analysis
of ‘clash moments’ in *Americanah***

by

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Canterbury Christ Church University

Thesis submitted

for the Degree of Doctor of Philosophy

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Declaration

I declare that this thesis is my own work, and has not been submitted in substantially the same form for the award of a higher degree elsewhere.

Abstract

This thesis explores how readers' empathy is engendered through the representation of characters' point of view, as well as the activation of socially and culturally shared knowledge-based schemata between the characters and the reader. It considers how textual features are used to construct mental representations of characters, events or situations, allowing readers to potentially empathise with them.

I undertake a stylistic analysis that combines cognitive-based theoretical approaches. I employ five extracts from the novel *Americanah* by Chimamanda Ngozi Adichie (2014) to illustrate how empathy is potentially achieved. In this novel, I discovered that the way in which some parts of the text presented are deviant and different to other parts, making them psychologically salient or striking for readers. I call these 'clash moments'. The concept of 'clash moment' is, therefore, taken as a device to select the data, as well as applied to the analysis to help readers to gain a sense of viewpoint differences.

In particular, this thesis considers the relevant and influential stylistic devices within stylistics: point of view, and more importantly how points of view are created by the interplay between indicators of viewpoints and the category of speech and thought presentation. Cognitive-based approaches, the socially and culturally shared knowledge-based schemata are used to make inferences about readers' potential perspectives.

Therefore, this thesis argues that the linguistic evidence that stylistic features in the text can activate readers' potential empathy for characters through socially and culturally shared knowledge-based schemata by taking character's points of view.

I consider this study my contribution to the field of (cognitive) stylistics; specifically, the growing body of work in the emerging field combining of linguistics and cognition. Furthermore, this detailed study of language with regard to readers, focusing in depth on one particular novel with a specific narrative technique, offers a possible explanation on how point of view invites readers' empathy and/or change their knowledge-based schemata.

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Thanks to the London stylistic circle for their amazing and updated talks. This has been one of the main sources for my acquisition of stylistic knowledge. They are the most influential specialists in their stylistic fields. They have made me feel one of them and I feel I am now a stylistician. This motives me to stay in love with my subject and this field.

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Chapter 1: Introduction

1. 1 Background

My initial motivation for undertaking this research comes from my life experience, as well as my passion for literature. The first time I read a novel was when I encountered *Jane Eyre* by Charlotte Bronte (1847). At that time, it was the only way I could find to acquire knowledge. Though I did not know what this knowledge was about, as soon as I started, this book fascinated me.

My journey to *Jane Eyre* started when I was very young. There were seven children in my family; it was hard for my parents to feed us, not to mention afford for all of us to go to school in our small village in China. I was thus prevented from going to the secondary school, first of all because I am the youngest one of my family and secondly because I am a girl. But I was not the only one; there were several girls in the village who were prevented from going to school by their parents. In our parents' view, there was no point in girls acquiring academic knowledge. Girls just needed to stay at home to do housework or farm work for the family in order to repay their parents for their investment in raising them. Then they would get married and start their own life. As an adult, I understood that life for my parents was difficult. They had to raise many children and it was almost impossible for them to separate their viewpoint from the social context of that time. But, at that time I was so upset and angry that I left that village and went to a slightly bigger town, where I worked as a waitress in the beginning.

It took me a long while and many obstacles before I finally found a temporary job in the Customs Office in that town. There, in the Customs Office library, I discovered many

books, all covered in dust as there was no librarian to look after them. I asked if I could borrow one and was told: 'You can borrow as many books as you want, you don't even have to return them as no one ever really reads them.' So I picked a translated version of *Jane Eyre* by Charlotte Brontë (1847) to try and read. I was not sure if I would be able to understand it or if it was within my limited knowledge. However, I became so absorbed in that book that I could not stop reading it, totally empathising with the characters and immersing myself in their world. I then took out more books such as, *Tess of the d'Urbervilles* by Thomas Hardy (1892), *Emma* by Jane Austen (1815), *Gone with the Wind* by Margaret Munnerlyn Mitchell (1936), *Anna Karenina* by Leo Tolstoy (1878), *Crime and Punishment* by Fyodor Dostoyevsky (1866), and other classics. Over the years, reading literature enabled me to enter and explore different story worlds, as if I was looking into another world from various perspectives outside my frames of reference.

Of course, literature has not only had a huge effect on me, but also on many other people. For example, journalist and novelist JoJo Moyes explores the healing power of literature in an article in *The Telegraph* newspaper (2010), in which she writes about the stories that change people the most. For example, Emma Thompson says that the work of Jane Austen saved her from depression after the breakup of her first marriage and even influenced her becoming an Oscar-winning screenwriter; comic novelist Jenny Colgan describes how she uses *Little Women* by Louisa May Alcott (1868/1869) as a security blanket when she is feeling down. Novelist Jess Ruston remembers reading the *Little House on the Prairie* by Laura Ingalls Wilder (1971) at age seven to get through the time when her mother was in hospital. The symbol of cozy family togetherness and self-sacrifice in this book reveals a heartening element: no matter what the life throws at you, love and fairness will win out; writer Janice Turner devoured the writing of Larkin when her father was hospitalised. She

found his misanthropy '*oddly comforting*'; award-winning writer Andrew Brown says PG Wodehouse helps him ward off '*Incipient self-pity and depression*'. In addition to these examples enumerated in Moyes' article, I am sure there are many more such stories that remain untold.

I absorbed all of these books about fictional literary characters and anecdotes from well-known writers and journalists, as well as autobiographical fiction and novels. All of these narratives made me wonder how the language of literary texts generate such empathetic emotion as I felt when reading these books. I also wanted to comprehend how this kind of emotion is used to cognitively enrich readers' own personal views of the wider world, guiding them to understand other people and their worlds from different perspectives.

1. 2 Research questions

My research aims to investigate how texts are microcosms of language, created by language features to affect readers' positions and also help structure their mental representations of characters, events and situations to give a better understanding of the worlds inhabited by the characters in relation to reality. In other words; how the language of a text constructs a story world, which can engender readers' empathy for the characters, allowing them to 'experience' aspects of the characters' lives. Thus, in order to understand how language interacts with readers, possibly evoking emotional responses and in particular empathy, I have formulated two research questions and will attempt to find the possible explanations for them.

My research questions are as follows:

RQ1: How can we explain that texts can invite readers to empathise or even experience a state of affairs from a character's point of view in the story world?

RQ2: How can specifically the novel *Americanah* evoke its readers' empathy and thereby potentially broaden their horizons?

The first question is a general question, which is based on my interest in and curiosity about language and how it is used to elicit readers' emotions. It asks how the linguistic characteristics of the text provide the readers with knowledge of the thoughts, feelings, behaviour and worldview of the characters, allowing them to empathise with or even cognitively experience a state of affairs from the perspective of a character. Question two is more specific and is based on my reading and analysis of the novel *Americanah* (2014), by Chimamanda Ngozi Adichie. As will be discussed in data selection section 1. 4, the novel was initially chosen from my own reading experience as well as through reviewing readers' reviews on social media.

1. 3 Aims of the thesis

My purpose in this study, is not only to offer an interpretation of a specific literary work, i.e., *Americanah*, but primarily to illustrate the application of methods to the language used in this particular novel to examine the creation of empathy in readers. In doing so, in order to address the research questions proposed above, theoretically and methodologically I have intended to use stylistic analysis, in particular its toolkit point of view, to examine the linguistic features employed in the selected novel *Americanah* (2014), which is also used as an illustrative data in this thesis to demonstrate linguistic evidence in the novel. The

linguistic evidence or stylistic features possibly show how readers construct linguistic meaning through mental representations of their own schematic knowledge, such as cultural experiences, beliefs and values, to achieve empathy. This is supported by Caracciolo (2014, p. 32) who suggest that, '*...narrative can have an experiential impact on readers, encouraging them to respond to the represented events.*' There seems to be interplay between readers' experiential background and the expressive strategies implemented by language use to which the research questions refer.

It should therefore be noted that empathy as a key concept in this study. Copan's (2014, p. 3-19) proposed conceptualisation of empathy, is a complex imaginative process in which an observer simulates another person's situated psychological states, whilst maintaining clear self-other differentiation. Experiencing empathetic emotion whilst reading the book also requires the readers' 'self-other' differentiation, meaning differentiating from the characters to reconstruct their own understanding of life and the world from the perspective of another. In this thesis, empathy is not between characters, but that which is created in readers through perceiving and conceptualising the representations of characters' lives in different situations. I will then explicitly explain the design in the data and the methodological choices for examining readers' empathy in the novel in the following sections.

1. 4 Data choice

The reference novel chosen is intended to illustrate or answer the main research question 1: how texts can affect readers' point of view, inviting them to empathise with or even

experience a state of affairs from the perspective of the character by providing knowledge of characters' thoughts, feelings, and behaviour through their linguistic characteristics.

When first reading *Americanah*, I felt a strong emotional resonance with the character and her situation. I not only felt for her, but with her. The story of Ifemelu in *Americanah* is that of a Nigerian woman, who moves to the USA to study and work. In the novel, Ifemelu experiences feelings of alienation, helplessness and confusion, which arise from her identity, background and cultural knowledge, as well as from dominant social ideologies. It presents an empathetic understanding of a character in a similar situation, given my own reality; that of a foreign person studying for PhD in England, where I have often felt isolated from the culture in which I am living. Inspired by this, I decided to use this book as an example to illustrate my first question, hence research question 2.

It is as Pamuk's non-fiction book *The Naïve and the Sentimental Novelist* (2010) demonstrates with regard to writing, text and the readers. In his book, Pamuk says that writing is like driving a car; the driver has to use the gears, brakes, and knobs of the machines to drive the car to the destination. Within a novel, writers drive their readers, the passengers, to experience a profound level of emotions alongside their characters, represented by the parts of the car; gears, brakes, knobs and so on, to gain wider knowledge of the world within the story. I will therefore not only be examining the techniques employed in the novel but also theoretically investigating how the potential textural effects are produced.

These features, especially the linguistic characteristics, may be evidenced in the book *Americanah* (2014), and thus, the novel lays the groundwork for its use as a special

reference for three essential reasons; the characteristics of book itself, the public reception to the book and most importantly for the linguistic devices used when choosing the method of stylistic analysis.

(1) The book itself. For example, the conceptual elements contained in it: identity, identification and empathy on the bases of geographical and cultural differences. These could possibly resonate with readers' situations and experiences. In addition, these elements could also enrich or reconstruct the worldview of readers who have had fundamentally different experiences. An example of this is an Amazon reviewer who wrote; 'She [the author] enables me to have a picture of Nigerian life and Nigerians making their way in the US and UK, though I have not experienced this personally. Of course, one could apply this theme universally to anyone trying to make a new life in a foreign country and struggling to adapt and be accepted by the locals.' (See more detail in Chapter 2, 2. 3).

(2) The public reception to *Americanah*. It would not be appropriate to choose a book as an example to study based only on personal preference, so I have therefore noted the public's emotional responses to this book from various public reception media, such as, *Amazon*, *Goodreads*, *The Times* and *The Observer*. I have also carried out a brief analysis of the reviewers' comments. The results relate to what I am aiming to study and also helped me make a decision to use this book as an illustrative example to address the research questions (See Chapter 2, 2. 3).

(3) The features of linguistic devices employed in *Americanah*, which I have called '*clash moments*'. Some parts of the text show the deviant and the different from other parts,

making them psychologically salient or striking for readers. These clash moments are selected and categorised based on two criteria: criterion a. external clash, and criterion b. internal clash. The concept of the clash moment is therefore taken as a data selection tool as well as a literary analytical device for the extract analysis, helping readers gain a sense of various points of view through which they are encouraged to feel empathy. The fuller discussion on the definition and categorisation of clash moments will be situated in the linguistic features of the novel, *Americanah* in Chapter 2, 2 .4.

1. 5 Methodological choice

In order to address the research questions in relation to *Americanah*, I have chosen to approach it via (cognitive) stylistic analysis. Short (2013, p. 27) defines stylistic analysis as a method of linking linguistic form, via reader inference, to interpretation in a detailed way and thereby providing as much explicit evidence as possible for and against particular interpretations of texts. The analytical function of stylistics offers a comprehensive toolkit of methodologies through which we can examine the text, allowing us to explore how readers' minds process the text, with the inference from the application of schemata and shared knowledge. In addition, the stylistics' framework of point of view is primarily concerned with the stylistic and narratological device for gaining particular characters' mental insight. With the methodological considerations, as well as the choices I made regarding my data, I will introduce stylistics, its brief history and its methodological parameters to gain a better understanding of the subject and its application in this study. I will also introduce my reasons for not conducting human participant methods, such as interview, as well.

1. 5. 1 Introducing stylistics

Since beginning my PhD research, explaining what stylistics is has become one of my daily preoccupations. I have often been asked, '*What is your study about?*' and then the following question: '*What is stylistics?*' I have tried to answer these questions in different ways. So far the most successful and understandable answer is that stylistics is an approach to linguistic analysis of literary works and therefore it is perceived as spanning two disciplines, linguistics and literature.

The field of stylistics offers analytical tools for investigating language, as well as how language is used to affect readers' emotions. As mentioned above, there is Short's (2013, p. 27) explanation that stylistic analysis is linking linguistic form, via reader inference, to interpretation in a detailed way, thereby providing as much explicit evidence as possible for the texts. The development of stylistics seeks constantly to enrich and update its methods of analysis, especially, with the emergence of cognitive stylistics. As Simpson (2014, p. 40) points out, this is intended to supplement existing methods of analysis, to shift the focus away from models of text and compositions, towards models that explain the links between the human mind and the process of reading. Cognitive stylistics offers theories and methods to account for the inference of the readers' interaction with the text. One theory of cognitive stylistics used in this thesis is the concept of schemata, in order to infer the readers' general schematic knowledge as well as their schemata adjustment. Given these reasons, (cognitive) stylistic analysis can shed light on my analysis of how texts provide the readers with characters' feelings, thoughts, beliefs and values of their world, often thus resulting in the creation of empathy in readers. It is thus imperative for me to

use stylistic analysis and consider it as an analytic tool for my research, linking linguistic forms to interpret the text and its impacts on readers.

However, it is a diverse, interdisciplinary area of study. According to Jakobson (1960, pp. 1-26), stylistics was originally associated with detailed linguistic criticism. However, in recent years, stylisticians have moved away from the study of style and towards the study of how meanings and effects are produced by literary texts. There have been a few attempts to change the name of stylistics; for example to '*literary linguistics*' or '*critical linguistics*' (Lancaster University, Ling 131: linguistics & style). However, none of the labels proposed cover all aspects of the field adequately and so '*stylistics*' has remained in use.

Short et al (1998) offer an explanation of the stance of stylistics towards literary works at some length, the nature of the approach of stylistics, the method-stylistics theoretically and methodologically to be used to examine the language employed in literary works as following.

In stylistics, for a stylistician, then, being objective means to be detailed, systematic and explicit in analysis, to lay one's interpretative cards, as it were, clearly on the table. If you believe that the number of interpretations that a text can hold is not indefinitely large, then interpretative argumentation and testing will have to depend not upon something as unreliable as rhetorical persuasion, but on analysis of the linguistic structure of texts in relation to what we know about the psychological and social processes involved in textual understanding. This is what stylistics has traditionally involved. Of course... we cannot expunge our personal form our analyses, and would never want to. Like the natural and social scientists, we are

human analysts, not machines. But like them ... we do think that it is incumbent upon us (a) to produce proper evidence and argumentation for our views, and to take counter-evidence into account when making our interpretative claims, (b) to make claims which are falsifiable and (c) to be explicit and open about our claims and the evidence for them. This does not constitute a claim to be natural scientists, but merely to be systematic, open, honest and rational.

Short, M., Freeman, D., van Peer, W., and Simpson, P. (1998, p. 39-50)

Correspondingly, in terms of the text and its readers, Leech and Short (1981, p. 13) also suggest we normally study style because we want to explain something, and literary stylistics has implicit or explicit tools to explain the relation between language and fiction. Therefore, stylistics represents an approach to the analysis of literary texts by employing linguistic description, interpretation and evaluation. For example, stylistics can be used to investigate how artistic achievement is achieved through language, or to examine the relationship between the significance of the text and its linguistic features. Based on that understanding, it is further suggested by Short (1996, p. 27) that detailed and systematic stylistic analysis can be used to aid readers' understanding and appreciation of the discussed text. It can also provide a literary account to support interpretation, giving insights into the processes by which readers interpret what they read. Simpson (2004, p. 3) adds, 'the aim of using stylistics is to enrich our ways of thinking about language, and exploring language offers substantial purchase on our understanding of literature.'

In summary, stylistics incorporates linguistics as well as literary studies. It is at heart a sub-discipline of linguistics; it draws on various linguistic theories to analyse the features

of the language. Stylistics does not only concentrate on the linguistic characteristics, but combines the use of linguistic analysis with the cognitive processes in reading literary studies. So, stylistics is a systematic linguistic analysis of literary texts, examining their language and explaining how that language creates meaning and effect. In explaining how readers are affected by the meaning of texts, stylistics also explores the potential impact of literary texts on readers (Leech and Short, 1981; Short, 1996; Stockwell, 2002; Simpson, 2004; Scott, 2013).

1. 5. 2 A brief history of stylistics

When discussing the history of stylistics, as Scott (2013, p. 3) notes; despite its roots in linguistics, it is in many ways a logical extension of the classical poetics of both Plato and Aristotle in its concentration on studying texts rather than their authors.

Scott (2013, p. 3) tells us that stylistics is also linked with the development of Practical Criticism in Western Europe and America and Formalism in Eastern Europe (Oxford Dictionary of Literary Terms, 2018). Practical Criticism, as the literary critic I.A. Richards and his student, William Empson understood it, emphasises the exploration of the language of the text in detail, taking account of how people read it. Especially, they advocate approaching the text without any information about its authorship, date or circumstances of composition, thus forcing readers to concentrate on the ‘words on the page’ rather than referring to biographical and historical contexts (Richards, 1929). The stylistics approach to literature grew from the development of Practical Criticism and New Criticism, where the object of study is the text itself (2008, Oxford Dictionary of Literary Terms). Meanwhile, in Eastern Europe and Russia in the twentieth century, the members of the Linguistic Circle in Moscow, known as the Russian Formalists, were concerned with

describing the linguistic structure of literary texts precisely and in detail. Jakobson (1960) was involved in this movement along with other linguists, literary critics and psychologists. In fact, the Russian Formalists were the pioneers of stylistics, while Jakobson is one of the most influential scholars in the development of this subject in the twentieth century (Scott, 2013, p. 4). Jakobson's considerable influence on stylistics was that he linked various schools of linguistics together. He left Moscow at the time of the Russian Revolution and moved to Prague, where he became a member of the Prague Structuralist circle, who were also very interested in the linguistic structure of texts and how they affected readers (Scott, 2013, p. 4). In terms of the psychological effects of the linguistic structure, the Linguistic Circle in Moscow, and the Russian Formalists both believed in analysing the language of the text rather than the authors (Scott, 2013, p. 4). They were also interested in trying to understand how readers respond to those details and began to develop what became a very influential aspect of textual study in later stylistics; foregrounding theory (Scott, 2013, p. 4). Foregrounding theory suggested that some parts of texts had more effect on readers than others in terms of interpretation, because the textual parts were linguistically deviant or specially patterned in some ways, thus making them psychologically salient or foregrounded for readers (Scott 2013, p. 4).

This theory is relevant to my reading of data in *Americanah* (2014) (see Chapter 2). There are also some parts of *Americanah*, which are linguistically deviant or salient, making them psychologically create more empathetic effects on readers through characters' external or internal clashes, for example, with respect to one of the identified and defined clash moments in this book:

"Thank you." Ifemelu wanted, suddenly and desperately, to be from the country of people who gave and not those who received; to be one of those who had and could therefore bask

in the grace of having given; to be among those who could afford copious pity and empathy. She went out to the deck in search of fresh air.

(*Americanah*, 2014, p. 170)

The extract takes place during a time when the focalised character, Ifemelu, is working as a babysitter for a family. The family is having a party and Ifemelu has been asked to help. The guests at the party are talking about education, donation and charity. Ifemelu cannot identify with this. During the party a woman tells Ifemelu that she is a chair of the board of a charity in Africa, working with rural women. She tells Ifemelu that if she is ever looking for a job after her graduation and wants to go back and work in Africa, to give her a call. This stirs conflicting feelings in Ifemelu between the person she is and the person she wanted to be, because her current situation does not allow her to be what she wants.

Readers may find this episode particularly significant in the way language is used to describe Ifemelu's internal conflict, for example, the use of cognitive verbs '*wanted*' indicates that this is Ifemelu's internal thought. The use of three repetitive clauses emphasise how badly Ifemelu wants to be the person she cannot: '*to be from the country of people who gave and not those who received; to be one of those who had and could therefore bask in the grace of having given; to be among those who could afford copious pity and empathy.*' Moreover, her internal thoughts cause an action: '*she went out to the deck in search of fresh air*'. This action develops the plot, as it is at this point she first meets Curt. (See Chapter 2 on the definition and criteria of 'clash moments' and Chapter 6 for detailed analysis of the five selected extracts on 'clash moments').

In short, the defined definition and the clarified criteria of clash moments (Chapter 2, 2. 4) are initially derived from ‘foregrounding theory’. Clash moments in this study will be used as a data selection tool and literary analytical device and can possibly be applied to other literary works, as shown above. Clash moments are realised from stylistics and analysed in literary work, further, they are prominently recognised in the model of points of view of stylistics.

1. 5. 3 Methodological choice of stylistic parameters

It was important as well as necessary to seek a suitable toolkit of methodologies to address the research questions and analyse the text, as mentioned earlier in this introduction. It is needed, for instance, to help explore what makes a novel emotionally connect with its readers, as well the way in which readers may be offered a deeper insight into the life and situation of characters from various points of view in clash moments.

There are a variety of stylistic devices which can be used to analyse the text. A crucial feature of stylistics is *point of view*, which considers the perspective through which a story is told. Point of view constitutes important stylistic dimensions and is used in many types of narrative texts, including fiction (Simpson, 1993; Short, 1996; Fowler, 1986/1996; Leech and Short, 2007). This might invite readers’ perspective of perceiving or constructing representations of the story world. When reading Bal’s (1985) discussion of point of view in Narratology, it occurred to me that I could possibly analyse books through their variation of the perspectives. Also I could explore how literary features affect people’s emotions and increase empathy through the eyes of the characters, resulting in a broadened view of the world and an understanding of others. As Bal (1985, p. 145)

suggests: ‘Whenever events are presented, they are always presented from within a certain ‘vision’. A point of view is chosen, a certain way of seeing things, a certain angle, whether ‘real’ historical facts are concerned or fictitious events.’ This is later coined by Fowler (1986/1996) as Point of View, which relates to the perspective through which a narrative is presented. Bal (1985) demonstrates Point of View using an illustration: seventh-century *Arjuna’s Penanc*: Arjuna, a wise man, is depicted in a yoga position meditating to win Lord Shiva’s favour. He is totally absorbed in his meditation, seeing nothing. At the bottom right of the illustration is a cat, who is impressed by the beauty of absolute calm and imitates Arjuna. The cat has seen Arjuna and now sees nothing more of this world. Around the cat are a number of mice, the mice only see Arjuna and the cat imitating him. Then, realising that they are safe, they start laughing. The spectator however sees more: the mice, the cat and the wise man. In people’s daily lives, they are like the wise man, the cat or the mice in the picture. They see parts of things going on around them and think this is the whole world. When people read literary texts, they can be like spectators; they see everything offered by the author. For example, they see the wise man, the cat, the mice and the whole situation. They can empathise with and even go inside particular characters’ minds and experience the characters’ lives from their point of view, expanding their own understanding of the world or even go beyond this understanding. The viewpoint changes are because of the tangible features of the text, which create a story world that allows readers to see things from other perspectives and enrich their way of thinking.

As noted, my research questions concern the depiction of life in novels, using stylistic techniques to invite readers to experience the characters’ world through their eyes and senses. I will therefore use stylistic analysis with a focus on point of view as the main approach to my study. In order to explore how point of view is signalled linguistically in

texts, I have reviewed a variety of models or frameworks of point of view defined by different scholars, such as Genette (1980), Uspensky (1973), Chatman (1980), Simpson (1993), Fowler (1996) and Short (1996) and concentrate specifically on planes developed from Uspensky's work by Fowler. The reason for using Fowler's model rather than others is that it is a systematic and logical model and can be easily applied to the stylistic analysis. The model itself is based on Uspensky's division of the internal and external narration into three 'planes' of point of view: spatial and temporal, ideological, psychological/phraseological. The model has also proved significant in shaping stylistic work on point of view (Simpson, 1993). Especially, its psychological plane, it specially examines characters' minds, thoughts and feelings, which is the focus of this thesis to invite the readers to access to (Fowler, 1986/1996). The psychological plane as discussed plays an important role, suggesting a richer and more internalised psychological perspective, engaging the reflector's sense, thoughts and feelings. The psychological plane also involves the further categorisation of types of narration: internal Type A and B and external Type C and D, which are used as a means of identifying the perspectives being presented in the novel, in *Americanah* as well.

Having decided on the subject to study and the methods, I am not, however, suggesting this is the only way to tackle the research questions, although it is probably the most suitable approach for this particular study. I could, for example, have used interview or focus group interview as a method to collect the data of the novel from the readers, however, due to the subjectivity of human beings as well as the phenomena of interview, I decided use the text as the subject instead of using human participants. When exploring the research process, I noticed that interviews are classified along two continua. The first is the degree of control exercised by the researcher and informants. DeWalt and DeWalt (2002, p. 121) suggests

that at one extreme, where there is the least control by the researcher and the most by the informants is the pure observer, who observes but does not participate in the conversation. At the other end of the continuum, the form and content are completely controlled by the researcher. A respondent can only choose one of several responses or not to answer at all.

The second continuum is the degree to which the interview questions presented to each informant are uniform. However, each conversation is unique in nature. Especially when discussing literature, there is no intent or attempt to raise the same topics, or to ask questions in the same way with each participant in a given conversation. At the other end, it is presumed that the self-administered questionnaire presents each respondent with an identical stimulus. In terms of the principles of these types of interviews, if I were to interview the readers to address the research questions in the first continuum, at one extreme, it is likely the informants will have the most control, in which case, it is impossible for me to observe what is actually going on within the readers' minds, and in which aspect the readers have been impacted through reading literature. At the other end of the continuum, because the form and content are controlled by the researcher, it is possible, as Dewalt and Dewalt (2002, p. 121) point out, that the responder only chooses one of several responses or they do not answer anything at all. As for the second continuum, because each informant is presented with uniform questions, while each conversation is unique, the possibility is that the conversations or unstructured interviews might lead the information somewhere I have no intention to go with. Either way, I could not measure how much emotion is generated - especially empathy, or if it can be achieved at all.

To sum up; when people read, they focus on very different characters, aspects and situations, and authors present situations, characters and events from different points of view. In relation to my research questions, my aim is to explore the features of texts and how they can be employed in order to understand the world better by inviting readers to experience or empathise with another person and thereby broaden and reconstruct their own world view. Therefore, in my opinion, the best approach to use to investigate the above aim is to use textual analysis, and in particular, stylistic analysis, examining the text as well as how the textual depiction is conveyed to readers and in this way further achieve readers' empathy throughout the text. Meanwhile, to support my argument on the inference of readers' empathetic schemata change, I also draw on cognitive theories to infer readers' cognitive processing of the text and empathy phenomenon. This study is particularly concerned with knowledge-based schematic processes and aspects in language used in the text. Therefore, stylistics with a specific focus on the mode of the point of view and in particular, psychological points of view which are involved in mental processes and which enable me to best explain how empathy is engendered through the application of point of view when processing mental representations in readers.

1. 6 Contribution of the thesis

This thesis demonstrates how textual features are used to construct mental representations of people, events or the worlds to engender empathy in their readers. This has previously been studied however, it is a growing field and my research contributes to furthering our understanding of the subject, using an in-depth analysis of one text; Chimamanda Ngozi Adichie's 2014 novel, *Americanah*. Before further discussing this thesis, it is first essential to briefly outline the existing scholarship. It is imperative to do so, in order to contextualise my study and to show what value my research brings to the field. This study will be of

interest to other disciplines or interdisciplinary studies, besides literature, such as, linguistics, stylistics, cognitive linguistics and discourse analysis. The study of empathy in readers itself draws on many other subjects. For example, Keen (2010) draws on psychology, narrative theory, neuroscience, literary history and philosophy, and brings together these resources for the literary study of empathy and the psychological study of fiction reading. A variety of narrative techniques associated with empathy in literature were investigated in her book *Empathy and the Novel*. Keen (2010) suggests that the most commonly recognised features of narrative fiction to be associated with empathy are character identification and narrative situation. However, she also clarifies that character identification is not a narrative technique as it occurs in the reader, not in the text, although the reading may be precipitated by the use of particular techniques of characterisation, such as naming, description, depicted actions and so on. According to Keen (2010), a second element most often associated with empathy is narrative situation, suggesting that an internal perspective best increases character identification and readers' empathy. This is achieved through first-person self-narration, figural narration or authorial narration, and subsequently the narrated monologues have also been added to this situation. Keen's findings about empathetic narrative techniques lay the groundwork for this emerging area; however, she also points out that these investigations of the effects of narrative techniques on real readers would or should have to extend beyond generalisations about character identification and a small subset of narrative situations.

The existing experimental results for such an association of technique and reaction are not robust, according to Keen (2006). In several studies of Dutch teenagers, Peer and Maat (1996, p. 143-154) tested the notion that first-person narration is supposed to create a '*greater illusion of closeness... allowing the readers a greater and better fusion with the*

world of the character.' However, the result did not prove this. Peer and Maat (1996, p. 143-154) conclude '*it remains unclear why point of view has no more powerful and no more overall effects on readers, given the effort devoted by authors to create devices that produce a point of view*'. Keen (2006) wonders whether, if a narrative situation designed to evoke empathy fails to do so, does the fault lie with the reader or in the efficacy of the technique?

Fernandez-Quintanilla's (2018) PhD study has built on Keen's findings, by analysing some short stories, focusing on narrative techniques. She also conducted focus group interviews with readers who shared their experiences of reading the stories. The findings of her study show that textual devices can potentially influence empathy. She provides evidence from a case of the character in one of her selected short stories, that, given an adequate narrator, even an external perspective can facilitate empathetic responses.

Taking into account the work of Keen (2006) and Fernandez-Quintanilla (2018), my study uses a single work as a reference, examining whether a novel can evoke emotional reactions in its readers through language. To do this I use Keen's generalisations on how narrative technique can evoke empathy as the foundation of my research. I use the novel *Americanah* as an illustrative example, after reviewing readers' comments and based on my own experience of reading the book, as discussed in Chapter 2, to investigate the linguistic features employed in the novel and how they are constructed in readers' minds to form mental representations, thereby potentially inviting their empathy.

My contribution of the thesis in a way, because although interviews, observations and other experimental studies have been conducted to show how empathetic emotions sometimes

occur in readers through character identification or narrative situations, however, how this is achieved through language has not been previously researched in detail. According to Keen (2010), using narrative techniques might contribute to the phenomenon of empathy, however, this generalisation is only a theoretical investigation derived from empirical research into literary readings as mentioned above. Also, the work which has already been done fails to fully support the connection between empathy and narrative techniques, as noted by Peer and Maat (1996). Whether this has to do with faulty experimental design, insufficient grasp of the nuances of narrative theory, or verifiable confutations of theory has yet to be discovered. Thus, my investigation into the specific details of language, exploring the particular narrative techniques used in texts to create, in particular, empathetic effects on readers, adds to the growing body of work in this emerging and relatively new field of research.

At this point, It is crucial to note that in the context of this thesis, when ‘readers’ are mentioned, I have chosen to focus on those who find that the novel *Americanah* particularly resonates with them, those who can identify with it, or appreciate its differences to them. Because of the scope of my thesis, I will not focus on those readers who found they could not connect with the novel.

1. 7 Structure of the thesis

The thesis is divided into 7 chapters, with an appendix at the end. Each chapter is sub-divided into sections according to the theme. There is some inevitable overlap between the chapters or sections, as it is impossible to separate the various aspects, which are highly relevant to each other in stylistics/cognitive stylistics/narratology.

Chapter 1 introduces the background and rationale for the thesis, which leads to the designation of the research questions as well as the aim of this thesis. Section 1.4 explains the choices of data, the novel *Americanah* (2014) by Chimamanda Ngozi Adichie; while section 1.5 focuses on the methodological approaches to the data regarding the proposal of research questions. The chapter also points out the contribution of the thesis and explains the choice of stylistic analysis with a focus on the framework of point of view as the main toolkit to investigate readers' empathy in the text.

Chapter 2 focuses on the selected data, the novel *Americanah* (2014) by Chimamanda Ngozi Adichie, presenting it from various aspects: the contextualisation of the novel, the brief introduction of the author and the reason for its selection. I also further elaborate on its public reception and explain the contribution of the public reception on helping me make decision of selecting this novel. This chapter primarily focuses on the linguistic features of the novel, in which some parts of the text are deviant and different to other parts. They are called '*clash moments*' and are categorised into different types for the purpose of narrowing down selecting the data, as well as helping the readers of the novel and the readers of the thesis gain a sense of various points of view. The concept of a 'clash moment' is taken as a data selection tool as well as a literary device to be applied to the later analysis.

Chapter 3 examines three related concepts: identity, identification and empathy, and the primary focus is on the phenomenon of empathy. In order to make the inference of how readers' empathy can be achieved in the text through the recognition of mental

representations in readers associating with their characters, this chapter also discusses the development of stylistics, cognitive stylistics with the focus on schemata application.

Chapter 4 discusses stylistic theoretic frameworks, various models of point of view, specifically with regard to the model proposed by Uspensky (1973) and further developed by Fowler (1986/1996). Approaches in each plane of Fowler's model are then examined individually, that is: point of view on the psychological plane, the phraseological plane, point of view on the spatial and temporal plane and point of view on the ideological plane. As part of the creation of point of view, Short's (1996) types of linguistic indicators of viewpoint are integrated and discussed under Fowler's model of point of view with the illustrative examples extracted from *Americanah*.

Chapter 5 explains in detail the discourse presentation taxonomy, speech and thought presentations. The way of presenting characters' speech and thought through language use to create point of view is examined through individual category of speech and thought presentation. Each category of speech and thought presentation contains illustrative examples from and references to the textual data, *Americanah*

Chapter 6 provides a brief introduction of 'clash moments' in use, which involve in both external perceptive clash and internal conceptual clash in each example. For the purpose of carrying out the systematic extract analysis in depth, I draw on stylistic theories from chapters 4 and 5, and apply them as analytical tools to elaborate on the phenomenon of clash moments by doing stylistic/cognitive analysis. I also draw on linguistic evidence on the projection of empathy from cognitive theories to support the analysis on the

achievement of empathy in readers in the text. I then use selected clash moments from the data *Americanah* to show how stylistic approaches can add to an understanding of how empathy is achieved through particular points of view.

Chapter 7 summarises the main findings from the analysis of the selected extracts. In answering research questions, I re-emphasise the clash moments presented in the extracts, which explain the main argument about how point of view, in particular, psychological point of view, internal type B, potentially invite readers' empathy through the shared schematic knowledge. The chapter also discusses the wider implications of this research in the field of (cognitive) stylistic analysis.

Chapter 2: *Americanah*

2. 1 Introduction

This chapter provides an overview of *Americanah* (2014), its contextualisation, a brief discussion of its author, Chimamanda Ngozi Adichie's background and the features of the novel. More importantly, however, I account for my decision to use *Americanah* to illustrate how the application of certain stylistic features in novels is able to evoke empathy in their readers.

As noted above, I will begin by providing an introduction to the novel, describing what the book is about. I will then state the reasons for choosing *Americanah* as the data for my analysis by discussing the book itself, its public reception and stylistic features. For the purpose of data selection and analysis, I will focus further on the linguistic characteristics of the text illustrated in '*clash moments*'. The concept of the clash moment is my own addition to the field of stylistics and literary analysis. I have formulated it in my research for focusing on one way in which the author helps readers gain a sense of various points of view. The term and the criteria for clash moments, as mentioned in chapter 1, will be carefully defined and categorised in this chapter as a textual data selection device and also used as a literary analytic tool in the analysis.

2. 2 Contextualisation of *Americanah*

I have read many books in my life. Most them I feel I could relate to or at least I could feel with the character or the situations she/he was in. In some of them, I have even felt an illusionary sense that the character is representing '*me*', not the author, not somebody else. As mentioned in my introduction, as a foreign person transplanted into a foreign culture

and studying in a foreign language, the geographical and cultural situation experienced by the main character, Ifemelu, as she encounters difficulties ranging from cultural differences to identity adaptation, resonates strongly with me and I can easily empathise with her feelings. Through the use of language in the book, all the above factors, such as, geographical and cultural differences narrated by the narrator on behalf of Ifemelu, invite readers, including myself, to become more conscious of identities, belongings, understandings and misunderstandings. I am deeply touched by and attached to this book, which might also be the personal reason, why I have used stylistic analysis as a tool for exploring what makes a book so affecting that it elicits the readers' empathic emotions, by presenting situations that resonate with them.

In this chapter, therefore, I will present the broad context of the book as a general perspective on the themes dealt with in *Americanah*, as well as the characteristics of the book to contribute to an understanding of my subsequent data analysis.

The title of the book, '*Americanah*' is a made-up word that initially sounds like the term '*Americana*'. This term is usually used to describe a mix of styles of American music that do not easily fit into other popular music categories, just as Ifemelu does not feel that she fits into any existing categories of American-ness. The English suffix -'*ana*', according to the OED, is commonly used to convert a noun into a mass noun denoting a collection or group of related items, e.g. *Victoriana* – things relating to the Victorian period in history. The unusual spelling of the book's title, *Americanah* (2014, p. 65), is a Nigerian imitation of American pronunciation. This is illustrated in the extract below; when Ginika, a friend

of Ifemelu, is leaving to America in study, her friends Priye and Ranyinudo, had gathered at Ginika's house.

"Ginika, just make sure you can still talk to us when you come back," Priye said.

"She'll come back and be a serious Americanah like Bisi," Ranyinudo said.

They roared with laughter, at that word "Americanah", wreathed in glee, the fourth syllable extended, and at the thought of Bisi, a girl in the form below them, who had come back from a short trip to America with odd affectations, pretending she no longer understood Yoruba, adding a slurred r to every English word she spoke.

(Americanah, 2014, p. 65)

Americanah was written by the Nigerian author Chimamanda Ngozi Adichie, Structurally, the book is divided into 7 parts and 55 chapters; each part is narrated alternately from the main character, Ifemelu or her Nigerian boyfriend Obinze's point of view in the third person, although the observations are mainly those of Ifemelu. For example, there are 42 chapters from Ifemelu's viewpoint and 11 chapters for Obinze's, and even in Obinze's parts, some of them are also about Ifemelu, but narrated from Obinze's perspective. For instance, in Chapter 30, p. 381:

He thought a lot about Ifemelu, imaging what she was doing, how her life had changed, She had once told him, He wondered what she would think if she knew where he was now. She would be sympathetic, he was sure, but would she also, in a small way, be disappointed?

The story unfolds across three different continents, America, Africa and Europe, through Ifemelu's experiences under an umbrella of the exuberantly romantic love story, but

developed in a deeper insight into the main character's mind. It begins on Ifemelu's part, in Princeton. By then she is already a successful writer of a blog, entitled *Raceteeth or Various Observations about American Blacks in America*. Then her reflections range over her youth in Nigeria and the present, intertwining and weaving the time backwards and forwards with the change of location.

Ifemelu and Obinze fell in love when they were in secondary school. At the time, Nigeria was under military dictatorship, and people were leaving the country if they could, which Ifemelu does. She leaves for the United States, attends a university there and stays to work. Obinze's dream country is America too. However, he was unable to get there due to visa and other issues, which leaves Ifemelu alone in the country. She suffers defeats and achieves triumphs, experiencing a variety of difficult situations including other relationships with Curt, a white American man and Brian, part of the African-American elite, until she finally returns to Nigeria and reunites with Obinze. The story is told not by Ifemelu, but through a third person narrator, narrating Ifemelu's experiences from both internal and external perspectives. Some parts, as mentioned previously, are recounted from her boyfriend Obinze's point of view. Although, these parts help us understand Obinze, at the same time they also assist our consistent understanding of Ifemelu through Obinze's eyes, comparing the world in Obinze's imagination with the world she is really in. This is indispensable for the book but not necessary for the textual analysis in this thesis. As the main focus of the analysis is on empathising with Ifemelu and experiencing her life trajectories, although it is necessary to follow her journey in the book and see her identity changes from the beginning to end from another perspective.

The book appears to be a romantic love story. Even according to Adichie herself in her blog, she said the book is about '*love, hair and race*'. However, it is about more than that; it is, as Diana Evan describes it in an article in *The Times* (2014), about a person's life trajectory, an experience of identity, love and belonging in the global landscapes of Africa, America and Britain. It exposes Ifemelu's '*deepest psychological moments*' of vulnerability in the novel, confusion, sentiments and the desire of understanding or being understood in a different social context.

In this thesis, I mainly concentrate on the main character Ifemelu, who is searching for a new identity in a strange foreign land when experiencing a series of lives. Through the recognition of the characters' experiences in this complex world, the readers are invited to construct mental representations of the characters and the events, thus empathising with her, and possibly also developing a better understanding of the world and compassion towards others in this world.

In modern stylistic approaches, the focus is on studying texts themselves rather than authors, on the assumption that we will possibly never know an author's intention. It would appear that it is not important who wrote the book or what the author is like. With classic literature, it does not even matter if the author is alive or dead, because the important thing is the text. This is a reasonable assertion, as regardless of the author's intentions, the book ultimately relies on how the readers interact with the text and how it resonates with them in terms of their own experiences. It is the language of the text that evokes readers' empathetic feelings when cognitively processing the textual information.

My research focuses on the text and its effects, although part of Ifemelu's life might appear to reflect the author's life, giving the impression that the main character is to some extent synonymous with the author. However, this is what an autobiographical fiction such as, *Americanah* always does. Indeed, many novels could arguably be said to be autobiographical fiction because they contain certain elements of the author's personal experience. (<https://litreactor.com/columns/autobiographical-fiction-using-your-real-life-to-craft-great-fiction>). When discussing the relationship between a book and its author - between autobiography and fiction; there are two genres; fictional autobiography and autobiographical fiction. The fictional autobiography presents the complexity of lives and often conflates the lives of its writer and narrator. The narrator's lives are situated in the fictional autobiography, which in turn are situated in a larger matrix. For example, Charles Dickens's novel *Great Expectations* (1861), shows how sharply and accurately the fictional autobiography can render the development of a life and its intersection with culture and the society (Katherine, 1996). On the other hand, autobiographical fiction is primarily comprised of made up events and characters that may be based on the author's own experience and self. The character might be modeled after the author and do at least some of the things the author has actually done in his or her life. That is perhaps also why, when reading these types of fiction, readers feel they are so raw, so true and can be easily related to real life.

Adichie is a contemporary author and it is possible to investigate her background via modern social media platforms. Thus, her Facebook page (maintained by her publisher Alfred A. Knopf), and her internet blog <http://americanahblog> describe Adichie's life trajectory and underline the resemblances between Adichie's real life experiences and those of her main character, Ifemelu. Although, when reading *Americanah*, we may draw our

own conclusions as to the relationship between Adichie's own life trajectory and that of her main character, Adichie never either admits or denies that Ifemelu more or less represents her. For the purpose of background information, I feel it is important to include a brief biography of Adichie, based on her Facebook page and her internet blog.

Adichie was born and raised in Nsukka, Nigeria. Her father was a professor at the University of Nigeria and her mother was the university's first female registrar. Adichie attended elementary school and a secondary school on the campus of the University of Nigeria. She studied medicine at the university but did not finish it and then she moved to the United States at the age of 19. She received a Master's degree from both John Hopkins and Yale universities and then started writing full-time. She has spent her adult life traveling between the U.S. and Nigeria, which means she is continually shifting cultures. Adichie's first book Purple Hibiscus was published in 2003, her second novel Half of a Yellow Sun was published in 2006, and (Americanah) in 2014. She also published a collection of poems, short stories and a play. She was awarded the MacArthur Fellowship "Genius Grant" in 2008. Purple Hibiscus won the Commonwealth writers' Prize and Hurston/Wright Legacy Award; Half of a Yellow Sun won the Orange Prize and was a National Book Critics Circle Award Finalist, A New York Times Notable Book, and a People and Black Issues Book Review Best Book of the Year; Americanah's publication won the National Book Critics Award for Fiction and it is being named one of the New York Times Best Books of the Year (2017). Adichie also gave a series of lectures, writing workshops, as well as talks, including a TED Talk: The Danger of a Single Story at TED Talks.

TED Talks are videos created from the presentations at the main technology, entertainment and design (TED) conference or one of its many satellite events around the world. In her talk, Adichie says that she does not just write about Africa or Africa's problems. She also wants to change people's minds and especially the way they think, through her writing. In an interview with Alexandra Wolfe in the Wall Street Journal (2015), she said, 'When we talk about the developing world, there is this idea that everybody should be fighting for the poor' and continued, 'It might be obvious to point out, but people are diverse, and there are different things that are going on with them'.

She talks of the 'danger of a single story'; that people living in certain areas of the world all have one kind of experience, while; 'The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.' Polyzou (2012, p. 48) points out that social stereotypes are primarily groups or categories of people, with evaluative elements, which derive from the sense of self, self-evaluation or personal and social identity of the individual holding these beliefs. These beliefs are likely to occur in relation to groups one does not have much contact with or knowledge of (Van Dijk, 1998). And the danger of the stereotype is that it is not just an incomplete or one-sided story, it serves to affirm group-group or in-group superiority and perpetuate inequalities (Polyzou, 2012). For example, due to the history of black slavery in the U.S. the western dominant group believe that black people are perceived as inferior, during which black people were indeed seen as inferior in society, (Brehm and Kasson, 1996, p. 122) because of this kind of stereotype. Thus, it is both necessary and important to see things from different angles in wider contexts in order for people to be open minded and more accepting of otherness in their societies. This will be substantially examined and shown in later data analysis in Americanah.

As noted earlier, as an autobiographical fiction Americanah is written so that it reflects the main character, Ifemelu's social and personal identities and life experiences in different global contexts. Given the similarities in their backgrounds, Ifemelu's beliefs, values and norms may well mirror those of her creator.

For example, in the South African daily, the *Mail & Guardian* (2013), Adichie writes

I lived in Philadelphia when I first came to the United States to college. I was fresh from Nigeria. I did not think of myself as black because race was not a way of self-identification. I remember clearly, when I became black – in a gathering of friends, in an apartment, sitting around a wooden table with my Nigerian friend and her Chinese friend and her Japanese friend and her African-American friend and her Irish-American friend. In the middle of a conversation, one of them referred to me as black, and I realised that I had taken on this new, odd identity. It has stayed with me ever since, that scene.

Comparing the author's autobiographical experiences with events in *Americanah*, Ifemelu's experience in Philadelphia, in chapter 12, is almost the same.

Later, Ifemelu watched Ginika at her friend Stephanie's apartment, Jessica, the Japanese American, Stephanie, the Chinese American, Hari, coffee-skinned and black-haired and....., who said, "I am Indian, not Indian American," when Ginika introduced Ifemelu....

(*Americanah*, 2014, p. 124)

The point here is that some fictional characters' lives can be identified and empathised with because they are based real people's lives and thoughts. It is true, raw and symmetrical to some degree with some readers. In the *Mail & Guardian* (2013) article,

Adichie compares fiction with memoir in order to show the reality in fiction. In the article, she states:

I consider fiction more honest than memoir. I trust fiction more than I trust memoir. Not that all fiction is honest or that memoir writers are dishonest, but that, by its very form, memoir is as much about what the writer puts into the book as what they leave out. In writing memoir, I am very aware of my own self-censorship, of the “I” as a character, of protecting people I love. Of course not all fiction is honest, but fiction creates the possibility of a certain kind of radical honesty that memoir does not. When I write fiction, I am free. I am free of thinking of an audience, free of self-censorship.

This again confirms that fictional books, in particular, books like *Americanah*, can make readers feel the stories are so real and true and sometimes, that they can relate to the events and the characters.

2. 3 Academic and public reception of *Americanah*

I have chosen the novel *Americanah* as an illustrative data example because its major themes resonate with my own life experience and in particular, the empathy I feel with the character and the situation she is in. This is also what I attempt to investigate in my research questions. But there are other reasons for choosing this particular book; the emotional response from the public notwithstanding the fact that these responses will not be accounted in the data analysis, but it helps me make the decision that *Americanah* is the text can be used to examine how readers’ empathy is engendered. More significantly, the stylistic characteristics of the novel can be applied to not only as a data selective device but also as a literary analytical tool in this study.

Americanah has achieved the extraordinary status of appealing to both general readers and an academic audience. Firstly, on its publication, *Americanah* won the National Book Critics Award for Fiction and it was named one of the New York Times Best Books of the Year. Currently, *Americanah*, is being proposed for the ‘One Book, One New York’ (<http://www1.nyc.gov/site/mome/initiatives/1book1ny.page>) programme, along with *Between the World and Me* (2015) by Ta-Nehisi Coates, *A Tree Grows in Brooklyn* (2005) by Betty Smith, *The Sellout* (2016) by Paul Beatty, *The Brief Wondrous Life of Oscar Wao* (2008) by Junot Diaz. The idea is for everyone in New York City to read the same book at the same time and then to share their thoughts and impressions. According to the programme (2017), these five books are all moving, thought-provoking, seriously well-written reflections on race, identity, society and culture.

In addition, the book has been constantly studied and reviewed since it was published. For example, when I look at how it is received by the public, especially reviews from the media, Good Reads and Amazon, a great number of them are closely related to the themes in this thesis: identity, identification, empathy and life experiences. I think it is interesting that readers, and especially readers of literary works, post reviews. It is almost as if, after a special and unique reading experience, they feel an emotional need to share with others how they were affected by the text. What they write might not be what the other readers or researchers want to know but they seem to write to express their own vividly emotional responses to the book. This suits the purpose of my research, which studies how readers’ emotional reading experiences and in particular empathy, are triggered through the depiction of characters’ lives through language use. The public’s response to some online reviews from social media reflect how readers cognitively process a book. To some extent, these online reviews and readers’ discussions represent empirical data gathered from the

readers' perspectives. However, this study mainly examines the language and how it is constructed in the text to create readers' mental representations of characters, with regard to the aims, the proposed research questions and selected methods for this study. The angle of this thesis focuses on the text and from the text infers readers' empathy.

It should be noted that the reviews I have chosen and the brief analysis given will not be taken into account in the data analysis. They are here used to help me make the decision of using this particular book as an exemplary reference to illustrate the data analysis and for the omission of empirical study.

Reviews from Amazon

Non-American Black's First Impression (Tony Kirumba, December 31, 2016)

Never has a book captured in such raw essence the experience of coming to university in America not out of desperation, but out of a desperate search for options and the adventures and experiences many of us find therein. Thank you, Chimamanda Adichie, for making good on your promise to demolish single stories. I've never felt such contrasting extremes of emotion as I did reading this book. I loved Ifemelu because she was me (I'm a man, but she was more me than any other character I've met on a page) but I hated her actions and her love. And I hated that I allowed myself to keep reading, but how could I not? How could I not?

I did not take the human participant method for this research given that I am using linguistic techniques analysis. However, hopefully, each of these reviews will add some flavour to this thesis from these reviewer participants' perspectives on the book. The comment, Non-

American Black's First Impression, from Tony Kirumba, shows the reader's true and also identical feelings to Ifemelu as well as the similar situation the reader has experienced, going to university in America, searching for a different self just like Ifemelu and many of others do. Even though the reader is a man, who is from a different gender perspective, still he can identify with some of Ifemelu's emotional states, regardless of the hate or the love of her and feels Ifemelu was him, empathising with her.

Adichie is a brilliant writer. Her writing appeals to the senses (Bev G. May 25, 2016)

Adichie is a brilliant writer. Her writing appeals to the senses, thereby bringing the reader into situations never experienced. She enables me to have a picture of Nigerian life and Nigerians making their way in the US and UK, though I have not experienced this personally. Of course, one could apply this theme universally to anyone trying to make a new life in a foreign country and struggling to adapt and be accepted by the locals. The attitudes of those left behind and their almost cynical behaviour are convincingly portrayed. I look forward to reading some of Adichie's other books.

This reader has never experienced similar situations to Ifemelu and has a different life background from her, however, it seems that the text gives her an idea of Nigerian life and Nigerians making their way in other countries. She therefore understands the situations Ifemelu is in and could even apply the theme universally to herself or other people who make a life in foreign countries. She observes different attitudes, behaviour and ideologies through the language used in a story world, which enables her to understand or even empathise with the characters. For her they are not characters any more, they have become real Nigerians trying to make a new life in the USA.

Another masterpiece from Adichie (Prof. B July 3, 2016)

Americanah is simply a masterpiece! Mrs. Adichie did it again! It is impossible not to relate to the characters and anyone who has had to immigrate to another country will relate on many levels. Adichie masterfully builds and weaves the stories of her characters. The cultural reflections and observations between the U.S., Nigeria and England are pointed and help the reader relate and empathise with the characters.'

This reader strongly relates to the characters, and even assumes that other readers with similar immigrant backgrounds would also identify with the characters, although she does not point out exactly how and what. To some extent, the reviewer notes the main theme of the cultural differences and reflections, which help the readers relate and empathise with the characters. Consequently, I would add that these cultural differences and reflections are foregrounded through the language in the text to provoke this reader as well as other readers' empathy.

A Journey of Cultural and Personal Awakening (Jean Etta, August 31, 2014)

One woman's story that is bound to resonate with many. The author allows us to follow her character's thoughts on both personal and global matters ranging from race relations to family obligations. Both her conflicts and her understanding of her situation arise from her ability to take an out-sider's POV on two very different cultures. Some of her musings, especially on her blog, sound a bit like "preaching to the choir," but it is probably a good thing for the choir to hear this clear and vibrant voice.

This reader opens her comment with an assured voice that Ifemelu's story is bound to resonate with many, as it does with her. And this review shows an understanding of the

character's thoughts on both levels personally and socially from the readers' point of view and also shows her understanding of the character's situation as an outsider in different cultures. Due to global or universal elements, such as, the cultural differences, conflicted emotions, or the thoughts of an outsider, these invite this reader and many more other readers to resonate and empathise with. Nonetheless, I have not only looked at readers' reviews I have also read the reviews in other printed media such as *The Times* and *the Observer*.

Reviews from media

Adichie writes superb dialogue straight from the mouths of her people...Her breadth of vision is striking- and yet she never loses sight of the deepest psychological moments of her characters.....This is a delicious, important novel from a writer with a great deal to say.

(Diana Evan, *The Times*, 2014)

A brilliant novel: epic in scope, personal in resonance and with lots to say

(Elizabeth Day, *The Observer*, 2014)

The review from *The Times* shows that the character's inner deepest psychological thoughts are generated by the characters' dialogue. Technically and stylistically, we can say that the readers are experiencing the characters' inner thoughts by observing what the characters say or do, in other words, from the characters' speech presentation or thought presentation (see Chapter 5). On the other hand, the review from *The Observer* shows that broadly, the novel involves a wide range of subject matters and indeed, it is true that the

novel engages with culture, society, race, identity, etc. The review also expresses that individually readers can identify themselves with the characters and the situation.

In general, as shown, the readers' reviews are written by readers from different cultures, genders and various backgrounds. As well as the reviews from individual readers, the reviews from *The Times* and *The Observer* and more from other sources, each of them points to ideas of identity, identification, resonance, empathy, cultural difference and change of the worldviews. For example, both the informal and formal reviewers mention the characters, settings, events and the way they resonate with them and how they empathise with the characters' life experience. One reader reflects that 'this book helped educate me and expand my worldview'. As mentioned many times, I did not use the human participant method or empirical study. However, based on what I explored from individual reader reviewers generally, as the reviews above show, it appears some readers felt empathy when reading the text, thereby suggesting that, the potential emotional effects can be created in the readers from this particular text, while 'how' is the emphasis of this study. Thus, these reviews primarily facilitate my choice of using this book as an example to illustrate the data analysis rather than taking them into data analysis consideration. As this study focuses on the text, in particular, language is employed in the text to create empathy in readers.

Specifically, as discussed in Chapter 1, the rationale for undertaking this study was initially motivated by personal interest based on my own life experience. I could say that literature has become intertwined into my life and made me perceive things differently. Through literature I observe the world, learning understanding and empathising with others and at the same time developing understanding and compassion. I learn not only from the characters' life experiences, I also learn to see things from different perspectives, like other

readers. Readers may not exactly mimic what the characters do after reading the novel, although the book might provide the readers with some examples, insightful ideas or even inspiration to refer to. For example, readers' reviews on Americanah from public media and Amazon shows that the readers empathetic emotions are elicited and even go beyond the personal in resonance and are epic in scope, altering or at least raising the awareness of their views, ideologies and attitudes towards the world. There are actually many more such reviews illustrating the readers' emotional reactions. However, we do not know how this occurs and I would not assume the readers know either. This is a complex scientific cognitive process that neuroscientists, psychologists, cognitivists and stylisticians are only beginning pioneer studies on. Therefore, this central focus of this thesis will be solo on the text and the analysis of the text by using the method of stylistic analysis to examine how empathy is evoked, rather than systematically investigating readers' emotional responses. However, when looking at the text features and its effects, I will draw on cognitive theories from a cognitive poetics perspective to explain the empathy phenomenon produced in the readers.

In terms of the text, as mentioned in section 1, *Americanah* itself is an individual's life journey, depicting a young woman's life experience of growing up and finding her identity in different and complex worlds. As described by Hallemeier (2015), *Americanah* represents individuals whose lives are dramatically shaped in embattled situations. This implies real life in a variety of societies across the world. Nowadays, people travel, study or work from one country to another, or they move around from one region to another, the social norms, values, beliefs or the cultural differences encountered are immensely different from the social or cultural group they were originally a part of. For an individual who is struggling between retaining or reconstructing their personal identities, this is not a

straightforward issue. If we take these two main concepts: either retaining one's original identity in the new group, or reconstructing another identity to fit in, there are many other factors to be taken into account. As identities are socially constructed and reconstructed, they are comprised of fragments of elements, transitory and flexible. Thus, while the new group member is struggling to construct their own identity in the group, the other individuals are also encountering a similar situation. It is like when atoms meet in the universe creating other different types of atoms. Therefore, when an individual negotiates his or her own identity inside themselves or makes a decision to either remain in their old one or to reconstruct a new identity in a different place, they inevitably need to negotiate with other individuals in the group, or even individuals on the edge of the group. Conflict feelings inside the individual or an external clash with other members might arise, for example, Ifemelu and the black man's clash at farm market (See Chapters 3 and 5). In terms of identity and the process of identification, this is so common that individual readers will easily identify with some of its elements, for example, studying, working and living in a foreign country or just an unfamiliar place as shown in the readers' reviews on *Americanah*.

It can be assumed that the readers are the most likely empathise with and understand the characters' worlds through the recognition of their own experiences or only the appreciation of the book. And this assumption can be supported by theoretical and empirical studies from existing theories in terms of literature and empathy (Oatley, K. and Gholamain, M 1997, Coplan, 2014; Goldman, 2014/2016 and Singer, T. and Klimecki, O. M, 2014). Besides this, we also can deduct from the readers' reviews that, they are not only resonating with but also have an emotional experience when reading the book. Indeed one male reader loved Ifemelu because he could identify with her (See *Non-American*

Black's First Impression). However, one reviewer also voiced a different view; that she has not had these experiences Ifemelu has; yet she conveyed the idea that it is the writing that 'appeals to the senses, thereby bringing the reader into situations they have never experienced.' She attempts to apply the theme universally to 'anyone trying to make a new life in a foreign country and struggling to adapt and be accepted by the locals.' including herself.

As a discussion of some of the text's emotional effects, this section has been based on how readers of *Americanah* have received, interpreted and emotionally responded to this book, combined with my own empathetic feelings generated from reading it. This empirical data helped me choose this book to be used as the illustrative example and also provide the reason for the omission of empirical study. The following section will focus on the examination of distinctive stylistic and linguistic features in *Americanah*, thus ensuring the generation of empathy extracted from these features in the later data analysis.

2. 4 'Clash moments' in *Americanah*

Stylistically, the text shows itself lit by a succession of superb dialogues, various points of view as well as the linguistic and cultural variances from different places. These foregrounded characters' conflicting and complex emotional moments invite readers' empathy. For example,

"It's different for me and I think it's because I'm from the Third World," she said. "To be a child of the Third World is to be aware of the many different constituencies you have and how honesty and truth must always depend on context." She had felt clever to have thought

*of this explanation but Blaine shook his head even before she finished speaking and said,
“That is so lazy, to use the Third World like that.”*

(Americanah, 2014, p. 320)

The dialogue between Ifemelu and her African-American boyfriend show a direct clash between them from their different points of view. Ifemelu says to Blaine that the way she thinks differently to Americans is because she is from a different constituency and it is the Third World. Therefore, there is a cultural variance influencing how she thinks. However, Blaine says, Ifemelu uses the Third World as an excuse. It is suggested she says that only because she is too lazy to think of something more deep or profound. Readers clearly see this clash from these two characters' viewpoints. The clash in the extract is obviously deviant and striking. Later on readers might be also aware that the events, including characters' speeches or thoughts seem to be presented in the form of other characters' viewpoints, actually they are not, and they are all from Ifemelu's perspective received by the readers.

In order to conduct textual analysis on these clash moments, I identified these moments in terms of the features of viewpoint clashes within the story between different characters or in a particular character's internal state at various points. Following Silverman's principles of qualitative data analysis (Silverman, 2011, p. 8), I started selecting such data by engaging in close, detailed reading, which means looking for key, essential, striking, odd or interesting things texts say or do as well as repetition; then labelling them. In line with Silverman, Fairclough (2006, p. 230) also recommends focusing on 'cruces' and 'moments of crisis', as these are moments in the discourse where there is evidence of things going wrong. The clash moments I select will not always be about things going wrong, but as

(Scott, 2013, p. 4) suggests, foregrounding the theory that some parts of texts had more effect on readers than others in terms of interpretation, for the reason that these textual parts were linguistically deviant or specially patterned in some ways, thus making them psychologically salient or foregrounded for readers. Thus, in the text, the way in which the events are perceived differently by different characters, and the perception will mainly focus on one character from whose perspective to view and internalise the action, by doing that the clashes are caused between this focalised character and other characters or inside this particular focalised character oneself. Readers are only able to see things by accessing this character's mind.

The incidents I have chosen in *Americanah* are clashes of perspective and the different emotional reactions among the different characters or inside a particular character. These clashes of viewpoint and emotion invite the readers to understand the differences in the characters and their views of the world. This aligns with my first research question; how do the textual features through their linguistic characteristics provide readers with knowledge of characters' thoughts, feelings, and behaviour, inviting them to empathise or even experience a state of affairs from the perspective of another. Furthermore, these incidents result in Ifemelu's inner clashes, encouraging readers to empathise with this character and comprehend the nature of her world. This conforms with my second research question, which is, how *Americanah* affects its readers' emotions and possibly contributes to an increased sense of empathy and understanding of others.

All these identified moments differ from the rest of the narration throughout the novel. I call these '*clash moments*'. It is necessary here to point out that the term 'clash moment'

appears to be an original term for this essential literary incident which has not been defined before. The purpose of inventing this term is to focus on the way the author helps the readers to get the sense of a range of perceptual and conceptual points of view from different characters while inner thought is employed to invite the readers to enter inside the mind of the character from the psychological point of view, empathising with her and understanding the nature of the world. Therefore, 'clash moments' in this thesis functions as a data select tool as well as a literary analytic device applied into later data analysis, and possibly there is an implication on other literary works.

The concept of the clash moment is thus a moment when the same event/incident in a novel is perceived or conceptualised differently by the different characters involved, which then arouses diverse feelings in the characters such as discomfort, confusion, alienation, or simply indifference. Furthermore, some incidents or previous external perceptual clashes create a conflict inside one particular character or internal complex thoughts that cause this person to think or behave differently from others. In that sense, inner clashes or inner thought moments are similar to Scholes and Kellogg's term 'interior monologue'. In Scholes and Kellogg's account (1968, p. 177), interior monologue is a literary term, synonymous with unspoken soliloquy. In narrative literature it is a direct, immediate presentation of the unspoken thoughts of a character without any intervening narrator. On the other hand, there is a difference between Scholes and Kellogg's interior monologue and the inner clashes or inner thought moments I defined in this study. The inner thought moments I define are not purely characters' thoughts without an intervening narrator. It is possible that characters' thoughts are mediated by the narrator through moving the cline from one side (DT) to the other side (NPT) on thought presentation categories, such as, FIT, IT, NPTA, or NPT. Still, it is characters' inner minds and mostly these inner thoughts

clashes with what are externally perceived events from other characters, or conflicts with other inner thoughts a particular character has. Thus, the external perceptual and internal conceptual clash moments are an explicit or implicit presentation of different characters' points of view and the focalised character's internal psychological point of view. As a result, the different perceptual, conceptual perspectives, the diverse emotions, inside conflicts and the associated inner thoughts in characters encourage readers to experience and empathise with the focalised character's a state of feelings and life, moreover, see things from her/his point of view in the story world. The differences arise on the bases of the premises of these characters' different identities, beliefs, ideologies, cultural backgrounds and life experiences.

In "*Americanah*" I have identified 17 instances of clash moments in total. However, I will not be listing and analysing all of them because of the limited scope of this project. I have included a complete list of clash moments in Appendix A. In this thesis, I have narrowed these 17 instances into 5 main themes which are used to represent and illustrate the textual data in this novel (see my analysis on Chapter 6).

In this thesis, clash moments are selected in the novel based on both the definition given above and the criteria in *Americanah* categorised below. As clash moments occur under the circumstances, which as bellow, I categorised them as clash moment criteria a and b, respectively, external perceptual clash moment a and internal conceptual clash moment b. They function as the data selection tool for identifying the instances that happen in the novel as well as being used as the literary analytical device enabling me to carry out the data analysis in Chapter 6.

a. External perceptual clash moments: some clash moments occurred in Americanah and have been selected because Ifemelu's external perceptual perspective differ from that of other characters, therefore her thoughts and feelings are not shared or understood by them. From her point of view of observing or experiencing events, she is an outsider and alienate to others. For example, on some occasions, Ifemelu feels isolated, misunderstood, or perplexed but the other characters do not understand why these situations or events matter, or do not even notice them.

b. Internal conceptual clash moments: some clash moments occur involving internal or sometimes both the internal and the external clashes, which are internal to one particular character and are possibly triggered by previous external perceptual clashes with others. For example, in some incidents, Ifemelu is prepared to fit in where she geographically and physically is but is unable to experience feelings of belonging. She culturally and socially, desires to be someone that she cannot be, or wonders about the perplexities of why is this like it is and why has this been done in this way without having the capacity to change anything. These clashes happen inside a particular character without being aware, understood or shared by other characters' unwillingness or incompetency, however, from a psychological point of view they are internal, the readers are allowed to enter this particular character's inner world, and see the clashes inside this character. Therefore, these inner clashes engage the readers and also encourage them to empathise with and understand her internal world, thus expanding and reconstructing readers' own worldview.

In order to manifestly distinguish the differences between the external perceptual clashes and the internal conceptual clashes, here I use Chatman's (1978) framework of perceptual and conceptual point of view to explain external clash moment criteria a and internal clash b. Chatman stresses the distinction between perceptual and conceptual points of view. According to him, perceptual point of view is an optical viewpoint and it is what a character physically sees. On the other hand, conceptual point of view is not what a character physically sees, but is a manifestation of his or her ideology, beliefs, attitudes or way of thinking. The similarity between Chatman's perceptual point of view and criteria a, external perceptual clash, is that both of them employ the optical viewpoint and is what the character sees. The difference is that Chatman's perceptual viewpoint is only employed on one character, who physically sees things through his or her eyes, while criteria a, the external perceptual clash is employed among at least two characters and that these two or more characters physically see the same events but create different sentiments towards the same thing therefore the perceptual clash occurs. As for Chatman's conceptual point of view, it is a manifestation of one or more characters' ideology, beliefs, attitudes or the way of thinking; while with criteria b, the internal conceptual clash is about one particular character, the clash is inside this particular character. It happens because his or her own ideology, beliefs or the way of thinking are different from other characters, or even different from her or his own past. Moreover, it frequently occurs like this because the external perceptual clashes cause or trigger the internal conceptual clashes. Therefore, the complex and conflicting feelings, the internal clashes occur deep inside and this can be manifested due to the use of stylistic techniques, especially, point of view.

These crucial external, internal or both, moments recur throughout the novel in the inner or outward life of Ifemelu in various situations. They function as the key to understanding

the character and to appreciating the novel. They guide the readers to comprehend Ifemelu's situations and the nature of her world in the story world then increment the readers' schemata outside the discourse world through point of view effects.

2.5 Concluding remarks

In this chapter, I have given a conceptualising background to the novel, *Americanah*, a brief introduction about the author, and then I move on to review the readers' public reception of the novel. Primarily, I concentrate on the last section discussing the striking and deviant linguistic features of 'clash moments' in this novel. 'Clash moments' is defined as a new literary term that serves as a data selection tool as well as a literary analytic device in this study and possibly has implications for other literary works; the criteria of clash moments, external perceptual clash moments a and the internal conceptual clash moments b are clarified for the use of later data selection and analysis.

The public reception, its empathetic emotional impacts received by the readers, as well as 'clash moments' employed in *Americanah*, contributed to my choosing it for the data analysis. The linguistic features of this novel, in particular, clash moments spiked prominently through point of view, encourage readers to understand and experience with characters in fictional worlds and to see things from their perspective. On this basis, in the next chapter, I will move on to investigate concepts of identity, identification, empathy and their cognitive process, which are encompassed in clash moments in the novel.

Chapter 3: Identity, identification, empathy and cognitive poetics

3.1 Introduction

In Chapter 2, I discussed how the context of *Americanah*, its linguistic characteristics and public reception all point towards the concepts of identity, identification and in particular empathy. In this chapter I will further examine these concepts, their features and their implications. They are explained in the theory of cognitive poetics to inform the analysis of selected extracts in Chapter 6.

Curling up with a good book may do more than provide relaxation and entertainment. As Johnson (2012, pp. 155) suggests, reading narrative fiction allows one to learn about our social world, which as a result, fosters empathic growth and prosocial behaviour. Johnson's article suggests that reading books not only increases one's ability to empathise but also that we can learn about the social world through empathy with characters in books. Indeed, narrative fiction not only invites empathy but also allows readers to learn about characters' world through empathy using stylistic techniques (Keen, 2006). I will concentrate on discussing the generation of readers' empathy in relation to linguistic techniques in the section on empathy and cognition as a key part of my data analysis in Chapter 6.

Americanah is a book about identity, life experiences and viewpoint changes for both the characters and the readers. In terms of this book and my proposed research questions, I will explore these three closely interconnected aspects to provide a conceptual understanding of identity, identification and empathy in the theory of cognitive poetics so that they can be used as a reference point when conducting the data analysis. The purpose

of the analysis is to examine how the use of stylistic features affect readers through the recognition of empathy with the characters' feelings and the social world they inhabit.

3. 2. 1 Identity

I will begin with the question of identity, as it has been a persistent theme running through the thesis. Not only in terms of my own identity as a Chinese person studying in the U.K, as I have mentioned in previous chapters, but also more importantly with reference to the main character in *Americanah*. Thus, I will begin by examining the concept of identity in general as a starting point and then investigate characters' identities at the discourse level with special reference to *Americanah*. It is important to introduce this topic first when examining readers' empathy with the character through the textual effects, especially through clash moments. It is also important because both types of clash moments: external perceptual and internal conceptual, are generated from the central character's realisation and conceptualisation of her identity, thereby, eliciting both her differentiation from other characters and to a certain extent the readers' identifications with her.

In terms of identity in general, as well as identity in discourse, there are numerous, often near-synonymous terms for '*identity*'. Benwell and Stokoe (2007, p. 5) list some of these as: '*self*', '*selfhood*', '*position*', '*role*', '*personality*', '*category*', '*person formulation*', '*person description*', '*subjectivity*', '*subject*', '*agent*', '*subject position*' and '*persona*'. Some of the above terms are linked to particular theories or traditions, for example, according to Benwell and Stokoe's study, '*subjectivity*' is often associated with psychoanalytic accounts, while '*person formulation*' is connected to conversation analysis. As Benwell and Stokoe (2007, p. 5) point out, due to the sheer of lack of agreement across

different traditions, there is no special distinction between terms, but they are used interchangeably, depending on a particular method or theory. For the purpose of this thesis, it is to uncover empathy in *Americanah* due to identity differentiation among characters and identification between characters and readers. I will most often use the term '*identity*' primarily following the formation of a social constructivist paradigm and of a tradition of social-cognitive position in their broadest sense and discourse-based theories of identity.

In order to make sense of identity in discourse, it is imperative to discuss the term '*identity*' in general. In this thesis I will only introduce some representative notions of identity in terms of how they are employed in discourse, especially, in *Americanah*. In Tajfel and Turner's (1986, pp. 7-24) important '*social identity theory*', Tajfel and Turner and their colleagues describe identity as being constituted through a process of difference defined in a relative or flexible way depending on the activities in which one is engaged, in terms of in-group and out-group. (Tajfel 1982, Tajfel and Turner, 1986). Likewise, identity is also understood as a socially constant reconstruction, involving a continuous confrontation of the self with others. (De Fina, 2011). In addition, Craib's (1998) work '*Experiencing Identity*', suggests that any sociological reading of our world implies something about the way people experience it. This can be used to explain Zimmerman's concept of transportable identity (2014): individuals move through their daily routines; their identities are visible and assignable or claimable on the basis of physical or cultural based insignia which furnish the intersubjective basis for categorisation. As Zimmerman (1970, 2014) points out, transportable identities travel with individuals across situations and are potentially relevant in and for any situation and in and for any space of interaction, constructing their identities as a social and discursive work.

There are also similarities and differences between the understandings of all of these terms for ‘*identity*’ in the process of constructing who they are. Different scholars define it in different ways. Some define identities as relatively stable, role-specific understandings and expectations about self, whereas, others consider identity as the unstable, multiple, fluctuating and fragmented nature of the ‘*self*’ (Wendt, 1992; Hogg and Abrams, 1988; Brubaker and Cooper, 2000).

In order to understand the complexity of identity in constructing and processing, Dan Vijk’s (1998) social-cognition tradition of identity is ideal for elaborating on the situation in its broadest sense and in discourse. For Dan Vijk (1998, P. 118), identity is both a personal and a social construct - a mental representation. More specifically; a mental representation of personal self as a unique human being with its own personal experiences and biology - as represented in accumulated mental models, and the abstract self-concept derived from it, often in interaction with others. In particular, in Dan Vijk’s (1998, P.118) personal and social constructs of identity, in their representation of self, people construct a personal self as members of several categories and groups. For example, (white, male, middle class, professionals, etc.). Then this self-representation or self-schema (see my discussion on schema in section 4) is placed in episodic personal memory. It is a gradually constructed concept from personal experiences of events. Alternatively, an individual may ‘*objectively*’ be a member of a specific group (black, female, etc.), but not necessarily identify with the norms and values of their group. For example, in *Americanah*, when Ifemelu is in Nigeria, she is Nigerian but she does not identify with the norms and values of people there, yet while in America, she cannot resonate with people there either. Thus, feelings of dissociation, confusion and discomfort may then arise. This could be traced back to Hogg and Abrams’ (1988) view that the social categories into which individuals place themselves

are parts of a structured society and exist only in relation to other contrasting categories. Social categories precede individuals as individuals are born into an already structured society. Once in society, people derive their identity or self mainly from the social categories to which they belong. Each person, in his or her personal life experience, is a member of a unique combination of social categories; conversely, the set of social identities making up that person's self-concept is unique. In the particular context, sometimes these individuals may reinforce who one is, at other times they may constrain the self.

Tajfel and Turner (1986), Dan Vijk (1998), Hogg and Abrams (1988) and Craib (1998) discuss a similar concept in different ways; they note that identity needs to be understood in the wider context and that identity has important psychological, individual and social dimensions. According to Tajfel and Turner, Dan Vijk and Craib, everybody has personal and social identities. In a common sense, personal identity is about oneself, the ongoing negotiation inside or outside ourselves, while social identities are related to situations, characteristics, ideologies and roles and these associations become part of the shared knowledge and representations of groups which in turn feed into wider ideology and beliefs. Here is an example taken from Craib's (1998) *experiencing identity: a supervisor, a female, a wife, a mother, a member of a book club* and so on. Some of these, especially the latter, could disappear without any great loss, for example; a member of book club who stops being part of it could lose a social identity but not their personal identity. However, supposing the same person suffered a major tragedy in his/her life; ceasing to be a mother, either through the devastating loss of a child or simply losing purpose once her children leave home or after a particularly difficult divorce; although this person's identity would have changed in an excruciatingly painful way, she would still have an identity. Craib's (1998) point is that the social identities of a person can come and go but their identity

perpetuates as something which unites all the social identities she/he ever had or will have, as can be seen in my analysis of the extracts. In terms of Craib's observation of experiencing identity, I would argue that a person's social identities might not only reflect what experiences she/he had, but might also determine what she/he has and will experience. Thus, a person's experiences create the person's current social identities and the current social identities determine or at least influence what she/he will experience. Arguably, then, a person could say that she/ he was born with social identities, in agreement with what Zimmerman (2014) refers to as assignable or claimable insignia for categorisation. However when this person moves through their routines, she/he might decide to experience what she/he wants to experience and not allow their social identities to affect their experiences. There is therefore a constant process of negotiation within an individual throughout their lifetime. In order to explain an individual's inside negotiation with their lives, we can now return to Tajfel and Turner's (1986, pp. 7-24) point that, if an individual is not satisfied with the conditions imposed upon their lives by membership in the social groups or social categories to which they belong, it is possible for them to move individually into another group in which they feel they belong; it is also possible for them to move back to the group they left. This kind of process of negotiation within an individual could continue throughout their whole lifetime. Accordingly, it enriches an individual's knowledge and the structure of the knowledge enrichment therefore changes or adjusts the individual's schemata.

My key point here is in relation to the changes in a person's social identities and life experiences; for instance, being in, moving into or out of a group. Once they experience, the experiences are there; things they see, know and have, which cannot be unseen, unknown or unexperienced. Because these things are there, they are inside you. It is also because they have undergone an internal process of negotiation through different mental

models. Moreover, it seems increasingly likely that the changes and formation of personal and social identities through inside negotiation will be more severe if they socially and culturally experience different countries than those who share most of the same experiences, ideas, beliefs, values and so on, and they likely share the similar schemata of the things they have experienced or read too. This can be shown in later data analysis. A person therefore always has his/her own personal experiences and biology that is uniquely different from others and sometimes similar.

This is similar to Benwell and Stokoe's (2007, p. 3) argument; there is a '*real you*' on the '*inside*', out of sight, contrasted with a public identity display that may or may not correspond to it. There might not be many people who consciously recognise a '*real self*', or they might be confused about the '*self*' or '*selves*' on the '*inside*'. Alternatively, they may be searching for their inner selves during their life journey and they may therefore behave differently in their public identity or identify themselves from time to time. This is the complex of the conflicts or clashes from sometimes with others, sometimes only inside ones' selves. For example, in *Americanah*, Ifemelu is used to thinking a house is beautiful in Nigeria, but after she returns back from America, she does not think the house beautiful anymore; her attitudes, values, beliefs and norms have changed too, although she only moves back to her group from another group where she feels she belongs. These changes are owing to what she has experienced externally and internally. I will draw on these views of identity in the ensuing discussion on discourse in the following section.

3. 2. 2 Identity in discourse

Having discussed the general concept of identity, we now move on to identity in discourse. 'Discourse' is described as '*language-in-use*', specifically, it '*comprises all forms of meaningful semiotic human activity seen in connection with social, cultural, and historical patterns and development of use*' (Blommaert, 2005, p. 4). In terms of identity discussed in the previous section, it is constructed and reconstructed through internal and external negotiation in a person's lifetime. We can apply this concept of identity into discourse, which is socially constitutive as well as socially shaped: it constitutes situations, objects of knowledge, and the social identities of and relationship between people and groups of people. (Fairclough, Mulderring and Wodak, 2011). Specific discourse to narrative fiction, this is similar to that which Georgakopoulou (2002) notes: if identities are constituted in discourse, they are necessarily constructed in stories too. Through story, narrators can produce 'edited' descriptions and evaluations of themselves and others by constructing mental model roles of characters, making identify aspects more salient in the story than others.

Benwell and Stokoe's (2007, p. 116) view of identity in discourse suggests that identity is firstly a representation in language. For instance, its frameworks; transitivity, vocabulary, identification and metaphor, which can be employed to analyse its construction. Secondly, identity is a position within discourse and details how elements such as pronoun use, preposition and mood can show language constructs and positions the readers. For example, in narrative, how the main character and other characters are referred to and narrated through the use of elements, pronoun, preposition and mood.

The expressive dimension of language conveys alignments with particular political or evaluative perspectives. At this point, it is essential to note that ‘discourse’ here is restricted to the written text. Specifically in this thesis, that is the novel, *Americanah*. Identities are presented through language by both the narrator and characters. Not only are the narrator’s or characters’ identities presented through language, but also their perspectives are outlined through their identities, through the language expressed.

For example, an article by Koziel (2015, p. 97-113) which analyses *Americana*, focuses especially on examining how the Igbo language is used to manifest both the author’s and characters’ identities. This is an extract where Ifemelu and Auntie Uju are discussing whether speaking Igbo is appropriate or not in America. This symbolises their personal identity negotiation within social group identity.

Dike, I mechago? [Have you finished?] Ifemelu asked.

Please don’t speak Igbo to him, Auntie Uju said. – Two languages will confuse him.

What are you talking about, Auntie? We spoke two languages growing up.

This is America. It’s different.

(Americanah, 2013, p. 109)

By speaking Igbo, Ifemelu affirms her cultural identity. She is in America, but has another Nigerian identity: she retains her native language and sometimes uses it, suggesting that she still intends to keep her Nigerian identity, evidenced from the use of Igbo language ‘mechago’. On the other hand, identity is also exhibited and highlighted by Auntie Uju, illustrated by her direct speech. For example, she asked Ifemelu not to speak Igbo to Dike. It suggests that Auntie Uju knows or is used to speaking this language. She speaks the same

language as Ifemelu does, but in America, she ceases to use it and does not want her son Dike to use it either. It would seem that, although Aunt Uju has a Nigerian identity, she has no intention of retaining it. Thus, the language used in this extract not only reflects the two characters' identities but also illustrates the process of negotiation internally and externally regarding their identities and the path to constructing their identities.

In summary, this extract presents two characters' original identities as well as the conceptualisation of identities they are going to construct in America. It also reflects the different viewpoints towards constructing the little boy, Aunt Uju's son, Dike's identity, who is the next migrant generation. Identity thus can be interpreted as a representation in language; a position within discourse and an expressive dimension of language conveying the different perspectives of characters and narrators. The readers naturally receive this information and perspectives and then possibly change their own perspectives as a result and also, re-conceptualise their knowledge-based schemata of the world through textual process negotiation.

Van Dijk (1998, p. 125) points out that the 'social-cognitive approach to the analysis of social identity allows a systematic relationship with the role of discourse in the construction of social identity.' According to Van Dijk, social groups are constituted by various forms of intragroup discourse as well as intergroup, in which groups and their members engage for reasons self-representation and so on. This can also apply to the formation of a personal identity. It therefore appears that discourse is a rich source for the analysis of underlying social identities as well as personal identity, as ultimately it might be a source of readers' influence.

For instance, Mishler (1999, p. 19) suggests that we ‘speak’ our identities and we become the stories through which we tell our lives. Telling stories configures the ‘self - that – I – might-be’. (Riessman 2003, p. 7) Stories are about our lives and lives have identities, which could influence other people’s identities or lives. Apart from that, readers also configure the ‘self-that-I might-be’ in society. Readers’ identities and schemata change through the reading process of shaping the ‘self - that- I might-be’. Recent studies have provided neuroscientists with new insights about human emotions, especially, empathy, through evidence from fiction. This is why reading fiction: ‘.... has the power to shape our identities’ (Nicolajeva, 2014, pp. 86-107).

Another point regarding identity in discourse which Emmott (2002, p. 165) points out, is that in fictional narratives, characters sometimes go as far as to apply different names to different aspects of their personality, as perceived by or presented to others around them. I will use an example in *Americanah* to illustrate this; Ifemelu’s Aunt Uju, pronounces her name differently in America in order to present herself to others around her, indicating that she is trying to create another identity for herself there and maybe acceptance by the new culture. Emmott (2002, p. 165) goes further to discuss the self-change, the characters and the readers undergo on a moment-by-moment basis, a where in certain respects, a new version of the self is formed with every narrative action. Some linguists including Emmott herself, (Brown and Yule, 1983; Emmott, 1997; Culpeper, 2001) argue that readers of narrative need to constantly update their mental representations of characters/individuals as characters’ versions change. Emmott (1997) explains that readers accumulate information about characters in fictional stories on the assumption that a character may change slightly in terms of plot status, physical location, knowledge, as the characters’ identity changes. This resonates with Ifemelu’s identity changes, which vary from different

places and periods in *Americanah*. Readers experience these changes and update their mental representation of the character's changes in text world, such as Ifemelu's Nigerian and Nigerian-American identities.

Importantly, readers may also update their perception of multiple identities in the actual world due to the reading and updating processes, which may result in changes in their own or at least accept the changes to it, for instance, knowledge-based schema adjustment. This can be explained by schema theory: readers' engagement with fiction comes through recognition of schemas or acknowledgement of deviation from schemas. The acknowledgement of deviation from schemas in fiction demands cognition awareness that allows adjustment and restructuring from the reader (Hogan, 2003a, pp. 29-48; Stockwell, 2002, pp. 78-81). There is further discussion of the schema theory in this Chapter, section 3. 4.

The book *Americanah* begins when the main character, Ifemelu, has been in America for some time and has achieved different social identities, for instance, becoming a successful blog writer. This is entirely different from when she arrived in America as a student and a nanny. Her experiences in America may have therefore have contributed to the changes in her social identities (see Benwell and Stokoe, 2007; Dan Vijk, 1998).

In addition, the narration is frequently narrated between Ifemelu's younger life time and the present moment. This may be to show Ifemelu's process of reflection on her life in Nigeria in contrast to her new life in America. Thus, due to the adoption of various perspectives at different stages, Ifemelu's characteristics and identities inevitably change

correspondingly. Her identities indeed are unsteady, manifold, fluctuating and negotiate with the different societies at different times, countries and situations. This is shown from the negotiation process within her as well as with societies externally throughout the text, which spans two different countries, at various times. This reflects the view of identity discussed variously by Benwell and Stokoe (2007), Dan Vijk (1998) and Hogg and Abrams (1988). Moreover, in the process of adopting one identity over another, individuals relate with some and oppose others, establish ties with some and distance themselves from others (Benwell and Stokoe, 2007; Dan Vijk, 1998; Hogg and Abrams, 1988). For example, from Ifemelu's memories in the book, we know when she was at secondary school in Nigeria she was a smart, outspoken and even rebellious girl, which does not really fit in with the expectations of Nigerian society. Because of these natural qualities, she attracts the calm and thoughtful boy, Obinze. Then under the influence of Obinze, his educated mother and Ifemelu's own Auntie Uju, as well as other elements, Ifemelu's own personal identity starts forming and presenting. In the beginning in America, Ifemelu struggles with her identity as someone seen as an outsider. When she tries to find a job, she has to straighten her hair. This implies that she is distancing herself from her African identity and moving to another group. Moreover, during this period, Ifemelu seems to be negotiating or even re-negotiating with language, cultural practices and society, thereby constructing a new identity.

Breakwell (2001) demonstrates that the structure of identity is regulated by processes of accommodation and assimilation of new elements that individuals encounter. For example, when Ifemelu arrives in America, she is excited about seeing the ideal America she imagined before. However, she still maintains her Nigerian identity, for example, by retaining her African accent. After a while in an American context, when Ifemelu gains confidence and success, her identity is reformed, she gives up her Nigerian accent and uses

an American accent to reinforce her identity in America. This blend of cultural identities seems healthy and natural for Ifemelu, but it again means that she inhabits a kind of in-between place, where she is neither wholly American nor wholly Nigerian. She changes her accent back when she realises that at certain situation such as panic, she could not really produce American pronunciation. Ifemelu's serial changes of identity in *Americanah* are in a sense, a metaphor for the development and presentation of human identity, which are likely used to activate readers' similar experiences in their stored memory. The story is about a person's life, about her identity development, which can be recognised and resonate with in reality; it also moulds Ifemelu's identity, making it fluid and more resemblant of a real human being through the linguistic techniques.

This is in accordance with the view of identity propounded by Chryssochloou (2004) and cited in Sammut (2010, p. 170): when individuals socialise in different societies, cultures and discourse, encounter one another and interrelate, they are required to adjust to the novelty of the other and their way of thinking about the world. The ways of the other represent an alternative to the individual's own way of thinking, challenging their own perspective possibly fundamentally.

This also can be applied to Ifemelu's Nigerian boyfriend, Obinze too. He has difficulties adapting to a new cultural identity in England. He feels invisible and worthless while living and working there. He works under somebody else's name illegally and wants to have friends and talk about things there. When he is working as a cleaner, he becomes aware of a beautiful woman, a Ghanaian with whom he cleaned the ladies' toilet '*...in the way she spoke and carried herself, a background similar to his,....*' (*Americanah*, 2014, p. 236).

For instance, in another novel, *educated*, echoes the narrator or Obinze's notion of a person's identity, quoted as such, "When you are part of a place, growing that moment in its soil, there's never a need to say you're from there." (Westover, 2018, p. 239) So, Obinze tries to make friends with her who has a similar background, but she ignored his friendly gestures, only saying 'Good evening' in a polite English way. However, she is friendly with a white woman. Obinze realises that it was not that the cleaning lady did not want friendship; it was that she would rather be friends with their white colleagues and not him. It seems that individual's retaining or recreating their personal identities in a way negotiating inside themselves as well as with external factors in-out groups, in which their negotiation is rejected or accepted. Therefore, ultimately, for various reasons, Obinze is finally deported back to Nigeria, where he sets about building a new identity for himself. In this new identity, he is different from the one in England, now he is a big person in Nigeria, everybody wants to meet him and talk to him. On the other hand, he has no desire to talk to people and share his thoughts. He becomes a successful, quiet and educated man.

Overall, the situations and characterisations in the novel show the many forces, including personal will, preferences and more importantly experiences at work on the creation of a character's identity. For example, in *Americanah*, Ifemelu says, '*I only realize I am a black when I am in America*', but when she goes back to Nigeria, she perceives things through American eyes. It seems that she is 'objectively' categorised by the society she inhabits as a member of a group, but does not identify with them.

Thus, as I will examine in this thesis, the identities of the main character, Ifemelu, are quite complex and unstable in response to the changing circumstances: such as the time period,

the geographical location, the living environment and the people she associates with. Furthermore, Ifemelu is also seeking her own internal identity while at the same time struggling to constantly adjust her social identities to accommodate her surroundings in terms of the various elements affecting her life. This may be the reason she clashes with other characters and sometimes inside herself, and may be also the reason for being identified with by some readers who share the similar background or worldview.

3. 3 Identification

If we assume that identity is a mental self-representation as postulated by Van Dijk (1998, p. 118), it is constructed from personal experiences/models of events; while mental models are representations in personal memory of events or, as the term ‘episodic memory’ which suggests, of episodes. This means when participating in or reading about, for instance, a car accident, people construct a model of such an event. Clearly, this model is subjective and it presents the personal experience and interaction of the event by participants. (Van Dijk (1998, p. 89)

These models usually also feature representations of social interactions as well as interpretations of discourse. Both experiences and the inferred self-representations are also constructed. When experiences are shared with others, abstracted personal experiences may partly coincide with the self-representation of others. As a result, identification processes occur.

In relation to literary works, according to Andringa (2004, pp. 205-240), identification is “...the feelings or the belief that one shares qualities, emotional experiences, or attitudes with another existing or fictitious person.” Specifically, Carrol (2014) postulates two

fundamental conditions for identification: someone x identifies with a fictional character if and only if (1) x is in the same type-identical emotive state that y is in (2) because y is in - or, x imagines y to be in - that state.

Carrol's two postulations are in fact derived from the relationships between readers and characters occluded by the idea of identification and by working through various of the inadequacies of the leading notion of identification. These are 'wishful fantasizing', 'affiliation', 'projection' and the core concept of identification 'sharing of type-identical emotional state'. (Carrol, 2014, pp. 162-185)

Based on previous research findings on 'identification', investigating how readers are invited to identify and experience with characters and the situations they are in (Schoenmakers, 1988; Van Vliet, 1991; Andringa, 2004; Carrol, 2014), I therefore draw on reading experiences I have had myself, as well as research work on identification to demonstrate it.

For example, illustrating the notion of identification and to show why it has been taken into account as a part of my research, below is an extract by Whiteley (2011, p. 23-42), who works on text world and the emotional experience of literary discourse. One interviewee of Whiteley's says: 'I completely identify with Miss Kenton as was just (laughs). I mean it might be my current emotional state and the way that everything is going at the moment with my life, but I just completely identified with her frustration with the situation when someone's not speaking to you.'

The interviewee is referring to a scene in the novel *'The Remains of the Day'* by Kazuo Ishiguro (1989), in which two of the characters, Mr Stevens and Miss Kenton are deliberately not speaking to each other after an argument. The interviewee makes a direct comparison between her life and that of Miss Kenton illustrating her own identification process, and thus also how other readers may identify with the character at some point in the novel.

According to Andringa (2004) identification is about one's feelings or belief and the one with whom shares qualities, emotional experiences, or attitudes with another existing or fictitious person. Then, as noted in the example above, Carroll's postulation of identification that (1) x is in the same type-identical emotive state that y is in (2) because y is in - or, x imagines y to be in - that state. Especially (2) is more related to empathy, which is why he finds identification interesting; because it is one version of the notion of identification that some might be tempted to appropriate as one possible explication of empathy. For Carroll (2014), identification also opens the door for empathy. I will in particular discuss empathy in section 3.4.

In addition to Andringa's own comments, she locates a number of other studies of identification that have been carried out with respect to film as well as in the field of literature by Schoenmakers (1988) and van Vliet (1991), cited in Andringa (2004, p. 205-240). Schoenmakers and van Vliet develop a theoretical framework for the empirical study of audience involvement, as well as distinguishing two types of identification: similarity and wish identification. According to Andringa's (2004, p. 205-240) summary, with similarity, readers recognise similarities between themselves and the world of fiction, and

with wish identification, they perceive aspects or qualities they would like to have. Van Vliet (1991) adds empathy as the third type of involvement (see my specific discussion on empathy below in section 3. 3)

According to Schoenmakers (1988) and van Vliet (1991), for wishful identification, characters or actors can be defined as objects of identification and empathy and situations, character features and actions as the causes of identification or empathy with the objects. Van Vliet (1991, p. 196), distinguishes them by means of statements during the process of reading. For example:

1. Situation identification: “I would like to be in a similar situation.”
2. Character features situation: “I would like to be the character.”
3. Action identification: “I wish I could act in the same way as that character.”

Like Andringa, Carroll (2014, pp. 162-185) also points out, in some cases, to identify with a character comes down to wishing one were like that character, these that perhaps should not be called identification, but rather wishful fantasising.

This is opposite to Enduring's (2004, pp. 205-240) view that readers can be strongly fascinated by characters and worlds that are unfamiliar to them ...by the strangeness and otherness of the world of fiction without wanting to take part in this world. For instance, science fiction, detective, murder and other fictions, these are exactly the opposite of similarity identification. A reader can be strongly attracted by these types of books without wishing to be the characters or to take part in this world.

However, this will not be the main consideration of this study, as the focus here is on the text and its features and the way these invite identification as one possible explanation of empathy. My intention here is to explain the notion of identification and show how it works in the reading process by uncovering the rich array of relationships between the character and the readers and further, to disclose the phenomenon of empathy profoundly in readers.

To further explain this, Stockwell (2002, p. 47), specifically associated readers' experience of reading literature with the readers, suggesting that readers would feel they are being immersed in the world of the text if they relate to the characters, scenes and ideas. It would seem as if a threshold has been crossed and readers can project their minds into the other world, find their way around there and fill out the rich detail between the worlds of the text on the basis of real life experience and knowledge. In addition, Stockwell (2002, p. 47) argues that the feeling of being immersed in the story world rarely happens in non-literary reading in relation to characters, situations and thoughts. If it is so, I assume that is due to the important role of characters, the mental representation of seemed human functions in readers that are constructed in their minds.

Based on deictic shift theory developed by Jeffries and McIntyre (2010), further discussed by McIntyre (2006), Hargreaves (2015) argues; firstly, readers are only likely to feel deeply involved in a story when they are in an idealised reading situation, with nothing in their environment to cause them to be distracted. Secondly, if readers are able to concentrate deeply on what they are reading, the feeling of involvement could occur with other text-types too. In order to build up a whole picture of whether identification occurs or not, under what circumstance or in what type of text, in this section, I will primarily focus on

discussing the second argument with awareness of the first one. According to Hargreaves (2015), reading fiction often results in the imagining of vivid and detailed story-worlds and can lead to readers empathising with, and reacting to, the experiences of the characters. Particularly, in terms of textual features, Hargreaves (2015) points out that narrative fiction concerns human experiences, emotions, attitudes and relationships. Therefore, readers are often able to engage on a personal level with the text, to identify with individual characters and relate story-world situations to their own experience. Again, this argument is character-centered; in other words, the character triggers readers' emotional involvement.

Conversely, Stockwell (2002) and Hargreaves (2015) both also note that the situation of involving or becoming immersed in the texts could occur in other text types too, but much less frequently. This might also be the reason readers can identify with certain genres, but they might be strongly attracted to other types without wishing to take part in their specific world. In relation to characters, their minds and situation, it is as Hargreaves (2015) points out, this type of genre constitutes the models of events of human experiences, emotions, attitudes, beliefs, norms and values, resulting in the imaging of vivid and detailed story-worlds and encouraging readers to empathise through the textual features.

This general theory of emotional identification with certain genres or even with certain specific books and not others is a central argument for proceeding with my chosen method of research, which is to choose certain genres and a certain book such as *Americanah*, to explore identity, identification and empathy using stylistic analysis, as it is these elements in texts that allow readers to identify some relevant elements and empathise with characters and situations. Another aspect that should be noticed is that

even with the same type of genre, readers might not always empathise with the characters or situations, although there may be a subtle moment where just for this moment, readers can still identify with and learn or see something from a different perspective outside of the characters through reading in text world.

The main point made in this section is that identification between readers and fictional characters in certain books is not about readers wishing to become or identify with the characters, but identifying with certain relevant elements, situations and emotive states to empathise with in the text. As Carrol (2014) points out, identification is a possible explanation of empathy and it opens the door for empathy. Keen (2006, pp. 207-236) also notes that character identification often invites empathy, even when the fictional character and readers differ from one another in various ways, but empathy for fictional characters appears to only require minimal elements of identity, situation, and feeling, not necessarily complex or realistic characterisation. I will discuss empathy in more detail in section 3. 4.

3. 4 Empathy

In order to address how the features of the text invite the reader to identify, empathise and experience with a novel's characters and situations in literature, broadening and reconstructing their view of the world; and specifically, how *Americanah* affects a reader's emotions, contributing to the explanation of the creation of empathy and understanding of others, I will discuss various definitions of the concept of empathy derived from previous studies (de Vignemont and Singer, 2006; Mar and Oatley, 2011; Stein 1989; Coplan, 2014). I will then go further to examine how empathy is engendered and how the relationship

between the text and its impact is processed by readers, enlightening the stylistic analysis of the text from a neuroscientific perspective.

Empathy has primarily been defined in two ways: (a) empathy is the cognitive awareness of another person's internal states, that is, his thoughts, feelings, perceptions, and intentions; (b) empathy is the vicarious affective response to another person (Hoffman, 2000, P. 29). The two ways of understanding empathy cognitively and affectively can be related to characters in literature. As Coplan (2014) and Goldie (2014) note, empathy can be understood in our engagement with the characters that are portrayed in representational works of art; in film, literature, and pictures.

In literature, empathy has also been considered by de Vignemont and Singer, 2006; Mar and Oatley, 2011, as involving an emotion, which (1) is in some way similar to that of another person; which (2) is elicited by observation or imagination of the other's emotion; and (3) that involves knowing that the other is the source of one's own emotion. Because empathy entails the imagination of another's emotion, Mar and Oatley (2011) suggest it can easily be applied to fictional characters created through our imagination in interaction with a narrative. Another important facet of empathy is as Stein (1989, p. 60) notes, how we experience foreign consciousness, describing it as 'the basis of intersubjective experience' and as 'the condition of possible knowledge of the existing outer world'. This possible knowledge might also function as a minor part of properties to reconstruct our schema of the existing information about the world. I will fully discuss this in section 3. 6 illustrated by an extract from *Americanah*.

In fact, there is a wide range of studies on empathy from various disciplines. In this thesis, with an awareness of the various uses of empathy, I will follow Coplan's (2014) model, a conceptualisation of empathy informed by recent psychological and neuroscientific research. Empathy, therefore, is a complex imaginative process in which an observer simulates another person's situated psychological states while maintaining clear self-other differentiation. As we can see, Hoffman's (2000) cognitive awareness of another person's internal states, thoughts, feelings, perceptions, and intentions, or Mar and Oatley's (2011) imagination of the other's emotion and Coplan's (2014) simulation of another person's psychological states are very similar to one another, i.e. the relation between readers and characters, consciousness of the others' emotive states, as well as the realisation of the differentiation between these two.

Coplan (2014, pp. 3-19) further explains empathy by describing each term used to define empathy. For example: 'complex' means that it is simultaneously a cognitive and affective process; empathy is 'imaginative' meaning that it involves the representation of a target's states that are activated by the observer's perception, but not directly accessible through and empathy is a 'simulation' that refers to the observation replicates or reconstructs the target's experiences, while maintaining a clear sense of self-other differentiation.

According to Coplan, this model of empathy is also comprised of three essential features. Because this framework of empathy is current, updated, specific and closely related to my research. I will apply it to later data analysis. Before that I will explain each of these features below.

The first feature of empathy is known as ‘affective matching’. This occurs only if an observer’s affective states are possibly qualitatively identical to a target’s, though they may vary in degree with different readers, meaning the observer must experience the same state of emotion or affect as the target. And the matching must come through other-oriented perspective taking (Coplan, 2014, pp. 3-19). The second is perspective taking. This is an imaginative process through which one constructs another person’s subjective experience by simulating the experience of being in the other’s situation. This feature is sub-divided into self-oriented perspective taking and other-oriented perspective taking. Self-oriented perspective taking means a person representing herself/himself in another person’s situation, for example, if an empathetic reader engages in self-oriented perspective taking with a central character, she/he imagines what it is like for her/him to be in the character’s situation. On the other hand, other-oriented perspective taking is oriented toward the other. For example, when a reader adopts the target’s perspective, the reader imagines being the target undergoing the target’s experiences rather than imagining being themselves undergoing the target’s experiences. The main difference here is readers being themselves or being the characters undergoing the identical character’s experience. This likely more or less depends on readers’ appreciation, interpretation and even intention to the book, the characters (Coplan 2014, pp. 3-19). Coplan’s (2014, pp. 3-19) third feature of empathy is self-other differentiation, which suggests that the reader recognises that the other or the character is a different person and successfully adopts the character’s perspective but ends up experiencing the character’s perspective as the reader’s own.

However, if readers lack self-other differentiation awareness, this could cause a kind of fusion and enmeshment, meaning readers could be too involved or overly concerned with that person. For example, every time when reading different books readers experience

different characters' perspectives as their own, they may like, dislike certain characters or learn something from them, however, if they get too involved, taking the character as themselves, they would always experience characters' emotions, doing right things and sometimes wrong things as well. Especially, every so often they may have completely conflicting opinions with the characters while they are still in the characters' position. This probably could cause, as Coplan (2014, 3-19) points out, personal distress, false consensus effects and general misunderstandings of others, which are associated with self-oriented perspective taking. This can also explain why other-oriented perspective taking not self-oriented might be used the most in analysis of the texts.

Coplan (2014) not only proposes the conceptualisation of empathy and its three necessary and indispensable features, she also moves on to consider its importance as a form of experiential understanding, which is again in line with the research questions in this thesis: How do texts potentially provide readers with characters' thoughts, feelings, behaviour and knowledge about the world through the linguistic characteristics, inviting readers to empathise or cognitively experience a state of affairs from the character's perspective? And how can specifically the novel *Americanah* evoke its readers' empathy and (through this) potentially affect their worldview?

In addition, Coplan points out that all three features: affective matching, other-oriented perspective and self-other differentiation are necessary for empathy but none is sufficient on its own. The combination of these three features may therefore provide the reader with knowledge of another person's thoughts, feelings, and behaviour. This will be illustrated in the data analysis (see Chapter 6).

3. 5 Cognitive poetics

I have now introduced identity, the open door of empathy-identification and empathy. For inferring readers' potential empathy generated in the text, it is necessary to present cognitive poetics and relevant cognitive theories here, more importantly, to take identity and empathy as part of the cognitive process of readers into account in the concept of cognition.

Cognitive stylistics is alternatively called 'cognitive poetics' (Stockwell, 2002/2015) and focuses on investigating the 'readerly experience' (West, 2016, p. 110). It suggests that readers play an active role in constructing the mental representations of the characters and their fictional situations in the texts, in which characters' identities are also conceptualised through the notion of identity acquired in both social life and discourse knowledge. In terms of the importance of both the texts and the readers experiencing the texts, cognitive stylistics has drawn considerable influence from work in areas such as cognitive science, psychology, artificial intelligence and neuroscience. In relation to whether the text is literary work or non-literary work, Stockwell (2002a, p. 1) says, cognitive stylistics 'is all about reading literature' and therefore calls it cognitive poetics, while other scholars, such as Jeffries and McIntyre (2010), argue that there is no reason why cognitive stylistics should not deal with non-literary texts just as stylistic analysis does. However, this argument will not be discussed further in this thesis, as my study subject is a literary text and it examines readers' potential empathetic response to it. I include a discussion of cognitive stylistics here because, as West (2016, p. 110) points out, 'readerly experience' is a product of both (i) "the words on the page" or the textual features which function as stimuli for responses, and of (ii) "the reader's cognitive faculties" which shape the way in which the reader

experiences the text. Cognitive stylistics aims to explain readers' reactions, such as, thoughts, interpretations and emotions, "in a principled way by referring both to the literary artifact's language and to what we know about the human mind and how it functions in its experience of the external world" (West, p.110). Therefore the cognitive processes in reading the text requires readers to use their real-life schematic knowledge of people, identities as well as people's emotions when interpreting the text. In order to understand this, I will now discuss the relevant cognitive theories of cognitive stylistics: knowledge and schemata to account for how the psychological phenomenon of empathy engendered and inferred in readers cognitively and affectively in relation to the identity similarities and dissimilarities with the characters.

Knowledge

The term 'knowledge' is frequently mentioned and used as a schematic component in this study. It can hardly be separated from an identity recognition of either the characters or the readers. Thus, it is necessary to define knowledge as contributing to the comprehension of schemata and making inference with schemata in textual analysis. 'Knowledge' was originally a verb in the sense of 'acknowledge, recognise', later it developed into the form of noun, which indicates facts, information and skills acquired through experience or education (OED, 6nd edition, 2016). Specifically, from a cognitive-constructivism perspective, I believe, general information, skills and especially the non-representational understanding of discourse, people, identity and society where people inhabit, their relationship, their interaction, the sentiment feelings generated through these elements to feed into the world, are acquired via various sources. People acquire their knowledge about life and society and then share it in interactions with others. Interactions with others could be physical communication through speech and gestures, or discursive written

communication, such as, writing and reading. On the other hand, facts are primarily learned through education, experimental studies and practical use. I adopt Van Dijk's (1998/2010) cognitive- sociological paradigm, for 'knowledge' in respect of this thesis, although it might not entirely resemble Van Dijk's definition of knowledge. He defines knowledge as the beliefs certified and shared by a knowledge community, where certification takes place via the historically variable epistemic criteria or methods of that community. The methods used are observation, direct experiences, reliable sources, inference, and experiments and so on. He emphasises that in his view knowledge is not the same as the classical definition taken from the field of epistemology. It is not 'justified true belief', but the accepted beliefs of a community. It is the general knowledge shared by a community that forms the foundation of all social representations of a community (Van Dijk, 2007, p. 115-140), for instance, the general knowledge of people, identity and people's emotions.

For the purpose of this thesis, however, it is difficult to restrict the communities because of the complexities of the representations of the discourse world, of the real world and of the convergence of both. For example, Anderson (2016), considers these communities 'imagined communities'. According to Anderson (2016, p. 6), communities are imagined, because the members of even the smallest nation will never know most of their fellow-members, meet them or even hear of them, yet in the minds of each, lives the image of their community. This features in my study as the focus on the characters and the readers and the interaction between them, although they will never meet each other in their 'imagined' community. In particular, I concentrate on the complex feelings of the characters in discourse and readers' reactions towards them in the real world, then further infer their shared schematic knowledge in their imagined communities. Knowledge in this instance may therefore figure to the explanations, predictions and even the actions of the observer

(the reader), for example, providing the reader with ‘knowledge’ of another person’s thoughts, feelings, behaviour (Coplan, 2014, pp. 3-19), or in my own account, of another person’s knowledge about the world. In this sense, knowledge is acquired through reading about the human condition, society, situations and the internal thoughts of the characters. How knowledge as a mental representation of the world structures, people’s schemata about people, people’s identities and emotions in social life is further discussed on the level of schemata as follows.

Schemata

The concept of ‘schemata’, singular form of ‘schema’, can be seen as ‘the organisation of pre-stored background and prior knowledge into complex, higher-level portions of information’ or ‘the postulation of interacting knowledge structures’ (Short, 1996; Rumelhart and Ortony, 1977). Schemata are established through repetition of sociocultural norms, which are activated when simulated by external textual cues and /or drawn on new experiences whether they are in real-life or a story world to make sense of the world. They are thus organised representations of background knowledge that readers bring along to help them infer and interpret texts (Minsky, 1975; Rumelhart and Ortony, 1977; Schank and Abelson, 1977; Rumelhart et al, 1986; Cook, 1989: 68-75; Semino, 1995: 81; Short, 1996: 227-232; Semino, 1997; Mandler, 2000; Stockwell, 2003a/ 2010).

When people form cognitive representations about anything in the real world there are two potential information sources: external stimuli and prior knowledge. Specifically, when reading texts, the external stimulus is the text, whereas prior knowledge is “*the past knowledge and experience stored in the mind*” (Culpeper, p. 27-28). This prior knowledge

is held in long-term memory. There are two processes involved when forming cognitive representations: bottom-up processing and top-down processing. External stimuli are referred to as 'bottom-up' or 'data-driven' processes and an application of past knowledge referred to as 'top-down' or 'conceptually-driven' processes; while, cognitive processes are primarily determined by these two processes (Culpeper, 2001, p. 28).

The psychological distinction between bottom-up processing and top-down processing is also distinguished by scholars. The bottom-up processing refers to the practice of inferring meanings from textual cues while the top-down processing describes the practice of utilising background knowledge to aid understanding. In practice, reading a text involves engaging in both (Jeffries and McIntyre, 2010, p. 127). Culpeper (2001, p. 64) notes, in information processing it is thought that schemata might be the basis of top-down cognitive processes. In my understanding, the reading process inevitably involves both, but the basis of top-down processes is more likely. Thus, when readers process the text, inferring meanings from textual cues, at the same time they also utilise their background knowledge to help conceptualise the representations of the characters, their identities and their feelings in relation to readers' own identities and empathetic emotion.

Culpeper (2001, p. 67) assumes schemata to be inactive in people's minds until they are cued and made active in the interpretative process in processing texts. And, 'active schemata lead to expectations which guide the processing' (Culpeper, 2001, p. 65). I believe that at the same time readers also restructure and develop their knowledge. Schematic knowledge shapes how people see things and then make inferences about new

information, so schema-based expectations guide perception, conception, memory and inference toward schema-relevant information about people, society or everything else.

According to Van Dijk (1998) in particular, if we want to explain how people perceive objects, scenes or events, how they produce or understand sentences and stories, the knowledge they have in order to do so is assumed to be organised in such schematic patterns. For example, people have ideal, abstract or prototypical schemata for a chair, an event, story, a people, people's identity or even people's feelings etc. It is also noted by Van Dijk (1998) that such objects represent our socially shared, conventional and cultural knowledge about them. It is essential to point out when mentioning socially shared knowledge-based schemata, that those which Lesley (2001, pp. 325-323) defines as 'dominant cultures' are not only the politically and socially dominant in a state or power bloc, but also the shifting and overlapping dominance of micro-culture on regional, local, personal and even textual levels. It is this concept of shared schemata about people, identity and emotions which will be used in my community as mentioned previously, which is also the community of readers who can resonate with Ifemelu's experiences and are most likely to appreciate the novel in relation to their own identity recognition. In addition, in relation to language, Van, Dijk and Kintsch (1983, p. 131) point out that readers' schematic knowledge is goal-driven, as '... the language user will use information from the social, interactional and cognitive context in order to construct a propositional text base'. This is essential because it is the readers' aim that sets the contextual parameters for making accurate inferences, and makes them more perceptive of certain pieces of information relevant to their intention (see Anderson and Pichert, 1978; Sperber et al, 2010; Vipond and Hunt, 1984). Schiffrin (1996, p. 168) asserts that 'when we verbalise an experience, we situate that experience globally: by drawing on our cultural knowledge and expectations

about typical courses of action in recurrent situations, we construct story topics, themes, and points'. In other words, when communicated through discourse, experience becomes schematically aligned to create an optimal representation (Kimmel, 2008, p. 160), this again can be related to readers' concept of identity and empathetic feeling in relation to their own.

Furthermore, when it comes to text comprehension, schemata enable us to construct an interpretation, a representation of people, people's identities and feelings through these elements discussed above. This also requires extra pieces of information needed and can be supplied by our schematic knowledge, which allows for additional inferencing (Culpeper, 2001, p. 66). Text comprehension thus requires inferencing processes generating information, which is not explicitly given in the text (Culpeper, 2001, p. 66). Differences in comprehension can be the result of differences in the schemata held by different people (Culpeper, 2001, p. 68). People who belong to the same culture might share similarities in schemata (Emmott, 1997, p. 71); however, because people undergo different experiences in their lives they end up forming different schemata (Culpeper, 2001, p. 68). It is more complicated, as schemata about the social world are also involved when we make inferences regarding people in society. How people categorise others and how this information is used, is related to social cognition (Culpeper, 2001, p. 75). This is because when perceiving others, we tend to perceive people as members of social groups rather than as individuals (Culpeper, 2001, p. 75). Identity is formed through this formalisation of various members of different social groups, therefore, structure the schemata of people and their different identities, and sometimes even assume how these people feel things with the identities they carry (see discussion on identity categorisation in section 3. 2).

In relation to cognitively constructing the representations of the characters and their characterisation in evoking readers' empathy, both characters and characterisation are fundamental to the discussion here.

'A character is a man's nature, environment, habits, emotions, desires, and instincts: all of these go to make people what they are' (Chatman, 1978, p. 107). Chatman (1980) goes on to divide the characters into two types: flat characters and round characters. A flat character is endowed with a single or very few traits. Round characters, on the other hand, possess a variety of traits, some of them conflicting or even contradictory; their behaviour is not predictable and they are capable of changing. This can be seen to be closely related to identity discussed in section 3. 2. Based on the definition of flat and round characters, I have identified the main character, Ifemelu, in *Americanah* as a round character based on her life experiences, identity, characteristics, which distinguishably differs to others.

However, rather similar to Chatman's definition of characters, Eder et al. define characters as fictive persons to human beings. At its very core, a character is a fictional being to whom recipients ascribe the ability to act and think (Eder et al., 2010, p. 10). This is in line with how readers construct the characters in their minds and how they interact with them. Eder, Jannidis and Schneider (2010, p. 32) define characterisation as the process of connecting information with a figure in a text that imbues a character in the fictional world with a certain property, or properties, concerning body, mind, behaviour, or relations to the (social) environment. From the perspective of reception of the text in terms of the characters, the information about a character corresponds to processes of understanding the character (Eder et al., 2010, p. 32). This is derived from the textual cues or signs activate

inferences based on different kinds of knowledge about reality as well as about other media or texts. Accordingly, characterisation can be seen as '*a process to which both the text and the recipient contribute*' (Eder et al., p. 34). In so doing, readers form impressions of characters in their minds (Culpeper, 2001, p. 2).

Based on the above, I consider that most relevant for my study is the assumption made by Eder et al., (2010, p. 8) - that characters are representations of imaginary beings in the minds of the audience. Thus, in this thesis, characters are regarded as mental representations in the reader's formed by a combination of textual information and readers' schematic knowledge. In relation to knowledge and schemata in the cognitive process, I mainly focus on how the characters are shaped by stylistic devices in *Americanah* and understood in their situations in readers' minds through textual information. In particular, readers' empathy for their constructed characters, such as Ifemelu, are elicited through point of view.

Eder et al., (2010, p. 7) note that it is generally agreed that recipients resort to knowledge about people in the real world when understanding fictional characters. This is in line with Culpeper's (2001) work, that readers '*attempt to interpret characters, despite their imaginary status, in large part with knowledge about people acquired through our real life experiences*' (Culpeper and Fernandez-Quintanilla, 2017, p. 95).

Culpeper (2001, p. 145) highlights that, given the discourse framework of literary works, through the discourse architecture model, where characters are part of an act of communication between author, narrator and reader, character behaviour acquire a greater

relevance and significance than those of people in the real world. This is also shown in Leech and Short's work (1996, p. 257), characters are textually constructed and represented, so readers can 'shift their attention from the level of what is represented to the level of presentation' (Eder et al., p. 11). This has implications for the emotional reactions of recipients since they can react to characters themselves, to their representation, to the meanings they convey, to the intentions of the text producer, or to the potential effects they may have (Eder et al., p. 16).

On the other hand, readers' knowledge also plays an important role. When encountering characters, they draw on knowledge about real people and the real world, as well as fictional worlds, in order to shape characters' characterisation. To further understand and examine the interaction between text and reader, Culpeper's (2001) cognitive stylistic model of characterisation offers an account of how readers construct mental models of characters as they read. In Culpeper's (2001) account, characterisation is a process that results from a combination of readers' prior knowledge and textual information. It is the interaction between textual cues and readers' knowledge, as with the discussion on knowledge and schemata within the field of cognitive poetics mentioned in this Chapter.

Schemata, therefore, can be very useful because they allow people to interpret the vast amount of information that is available to us, through which we make sense of the world directly or through text. Schemata are also essential for inferring how readers conceptualise characters and their identities and feelings in relation to their own when processing the textual information, thus emotionally affect their point of view and also cognitively achieve, restructure and update their knowledge. In short, characters' identities and

feelings are conceptualised by readers' shared knowledge-based schemata about the notion of human's different identities and feelings, which are acquired in social life and discourse information. Further, this identity recognition or differences between readers and characters is used in identifying particular characters' conflicting and complex feelings in story world by readers, thereby potentially evoking their empathy.

3. 6 Concluding remarks

In this chapter, I have first discussed identity in general and then expanded it to identity in discourse to lay the groundwork for examining the novel, *Americanah*, which is about a character searching for herself, her identity. Identity in either the former or latter is as discussed, a multiple, fluctuating, fragmented nature of the 'self', and most importantly, of the negotiation process of the inside of 'self' and outside, or inside-inside of the 'self'. Following identity, I have introduced identification, which is a process of mental self-representation constructed in oneself through personal experiences, models of events, etc. and identify with another. The notion of identification is examined to show how it works in the reading process by uncovering the rich array of relationships between the character and the readers; further to uncover the phenomenon of empathy potential in readers. Since identification is considered as the central premises of empathy or the open door for empathy, my focus in this chapter is empathy, which is also the key concept for the whole thesis. It is a process or procedure by which a person centrally imagines the narrative (the thoughts, feelings, and emotions) of another person. The exploration of empathy as such in texts therefore takes into account an explanation of how readers are fed into the relevant feeling-generating part of their mind as well as an insight into knowledge of characters' mental representation. This is further explained through cognitive process as discussed in the last section cognitive theories, in particular, knowledge and schemata.

Chapter 4: Point of view

4. 1 Introduction

The aim of my research is to explore how the linguistic characteristics of a text provide the readers with knowledge of characters' thoughts, feelings and behaviour, inviting them to empathise with or even experience a state of affairs from a particular character's points of view. In other words, this thesis investigates how readers' empathy is created through linguistic features, in particular, linguistic features of point of view. In order to understand this, and particularly how empathy could be engendered in the reader by stylistic features in narrative, I have used stylistic analysis as my main approach to examine the data selected from *Americanah* in relation to 'clash moments' (see Chapter 2, section 2. 5). The chief aims of a stylistic analysis are as mentioned to explore creative in language use in order to understand literary texts and to describe the connection between the language and its function (Simson, 2014; Leech and Short, 1981/2007). The language's fundamental function in this thesis is to create empathy through point of view.

Therefore, in this chapter, I will mainly focus on a variety of models of point of view covered by both stylistics and narratology primarily with regarding to stylistic analysis. I begin with a discussion on narratology with an explanation of how the point of view is encompassed into the Leech and Short's (1996, p. 257) discourse architecture model. I will then examine the various models of point of view, which are defined in different ways by different scholars, such as, Genette (1980), Uspensky (1988), Chatman(1980), Simpson(1993), Fowler (1996) and Short (1996). The relationship between these approaches, especially, between the Uspensky (1988), Fowler (1986/1996) approach and Short's (1996/2003) linguistic indicators of viewpoint is incorporated and explained on the

concentration of the creation of readers' empathy. The framework I will be adopting for my analysis is Fowler's point of view taxonomy, predominantly concentrating on his model and its planes; the spatio-temporal plane, the ideological plane, and the psychological/phraseological plane. I will further discuss the division of psychological points of view in which internal Types A and B, and external Types C and D arise. For the purpose of data analysis in this thesis, my central focus is on psychological point of view, internal Type B, as this is the main type of stylistic technique used in the novel, *Americanah*.

4. 2 Narratology

In this section, I examine the concept of narratology in order to understand how point of view is used to express either characters', narrator's or both points of view linguistically and stylistically, ultimately affecting the reader's viewpoint in creation empathy in novels. I will then move on to explore the two levels of '*story*' and '*discourse*' in relation to the point of view embedded.

Toolan, (2001, p. 8) proposes a definition of the narrative; 'it is a perceived sequence of non-randomly connected events, typically involving, as the experiencing agonist, humans or quasi-humans, or other sentient beings, from whose experience we humans can learn'; while, narratology, as Chatman (1980, p. 9) defines, is the study of narrative and the narrative structure combined with 'a content plane called story' and 'an expression plane called discourse'. Story is the '*what*' in a narrative referring to which is depicted, while discourse is 'how' it is portrayed. Indeed, Toolan's proposal of cognitive and affective learning in humans echoes Chatman's (1980, p. 9) statement that the perceiver must at

some point mentally construct the ‘field’ or ‘world’ of the aesthetic object, which is text worlds constructed by ‘what’ and ‘how’ or ‘story’ and ‘discourse’.

This thesis explores how linguistic point of view indicator devices of narrative texts invite readers to mentally construct and experience the ‘field’ or ‘world’ of the characters, therefore empathising with them through ‘what’-‘story’ and ‘how’-‘discourse’. In order to understand how the point of view is employed to construct the ‘field’ or ‘world’ through ‘story’ and ‘discourse’, I will then examine these two levels in the following section.

4. 2. 1 Story

As for story in general, Chatman (1978) propounds the view that a narrative text is one in which an agent or subject conveys to an addressee (‘tells’ the reader) a story in a particular medium, such as language, sound, imagery, or a combination thereof. In this case, it is a story of a novel, *Americanah*, conveyed in language. Whilst according to Bal (2009, p. 5), a story is the content of that text, including a series of causally linked events that unfold over time. The event is also seen as the transition from one state to another. Events, as Chatman, (1978, p. 46) points out, occur in distributions: they are linked to each other as cause is to effect. Effects in turn cause other effects, until the final effect.

Characters and settings are embedded into the event as part of stories at the same time. A character is, as discussed in Chapter 3, the depiction of: ‘... *in writing, clear images of a person, his actions and manners of thought and life. A man’s nature, environment, habits, emotions, desires, and instincts: all of these go to make people what they are.*’ (Chatman, 1978, p. 107) (See Chapter 3, 3.5).

Along with characters, setting is also an important and essential part in story and discourse. According to Chatman (1978, p. 139), the setting is the place and the collection of objects ‘against which’ characters’ actions and passions emerge. In reality, with regard to identity, Benwell and Stokoe (2006, p. 214) stress that ‘space is central to the production and maintenance of in groups and out groups in everyday life’. In addition, Creswell (1996) points out that the word ‘place’ implies a sense of the proper, of something belonging in one place but not another, to support the close relationship between place and identity. Much social science research also focuses on the study of social life ‘in context’, but some other writers theorise on the links between settings and identity. This is summed up in Barnes’s (2000) argument that who we are is inseparably linked to where we are, have been or are going (See my discussion on identity in 3:3:1).

When constructing characters and their settings in fictional worlds, readers apply their real-life knowledge of people and place they have encountered or experienced. Hence, *Americanah*, offers a good example to demonstrate this. In *Americanah*, the story is set on three continents: Africa, America and Europe. Ifemelu moves to America from Nigeria, visits England from America and then moves back to Nigeria. With these changes of location, her perspectives change too. For example, in the novel, the house she used to think was beautiful in Nigeria is not beautiful to her any more after she moves back from America. Her perceptual point of view has changed, which is a result of her past and present identities and life experiences. This cannot be simply explained by saying that the settings changed her identity or viewpoints, although, they play an important role in reshaping Ifemelu’s mind and worldview after she has experienced two different countries with different cultures.

Apart from the story, one of content planes of the narrative with the characters and settings as discussed above, there is also an expression plane called '*discourse*'. I will introduce discourse and its architectural structures in the following section.

4. 2. 2 Discourse

'*Discourse*', as Johnstone (2011, p.3) refers to, is actual instances of communicative action in the medium of language. In other words, it is about how language is used and especially how it is applied in various senses. Johnstone (2011, p. 3) points out that we tend instead to be interested in what happens when people draw on the knowledge they have about the language, knowledge based on their memories of things they have said, heard, seen, or written before, to do things in the world: exchange information, express feelings, make things happen, and so on. This knowledge, as discussed in Chapter 3, as well as Johnstone's (2011) interpretation from a discourse analysis perspective, is about what words generally mean, about what goes where in sentence. This is what is referred to as 'language,' when language is thought of as an abstract system of structural relationships. Discourse is both the source of this knowledge, which is that people's generalisations about language are made on the basis of the discourse they participate in; and the result of it, which is that people apply what they already know in creating and interpreting new discourse. While, point of view is embedded within any sort of discourse constructed by language to influence people who use it or interpret it. In this study, point of view is embedded to the novel, *Americanah*, to invite readers' empathy. This can be shown from the discourse's structure, Figure 4. 1, 4. 2 and 4. 3.

I will now introduce the structure of discourse and different discussions on discourse elements here to lead to an understanding of the number of points of view that readers may be exposed to. Based on Leech and Short's (1996, p. 257) discourse architecture model, there are different levels of discourse, which are shown in the diagram in Figure 4.1 below.

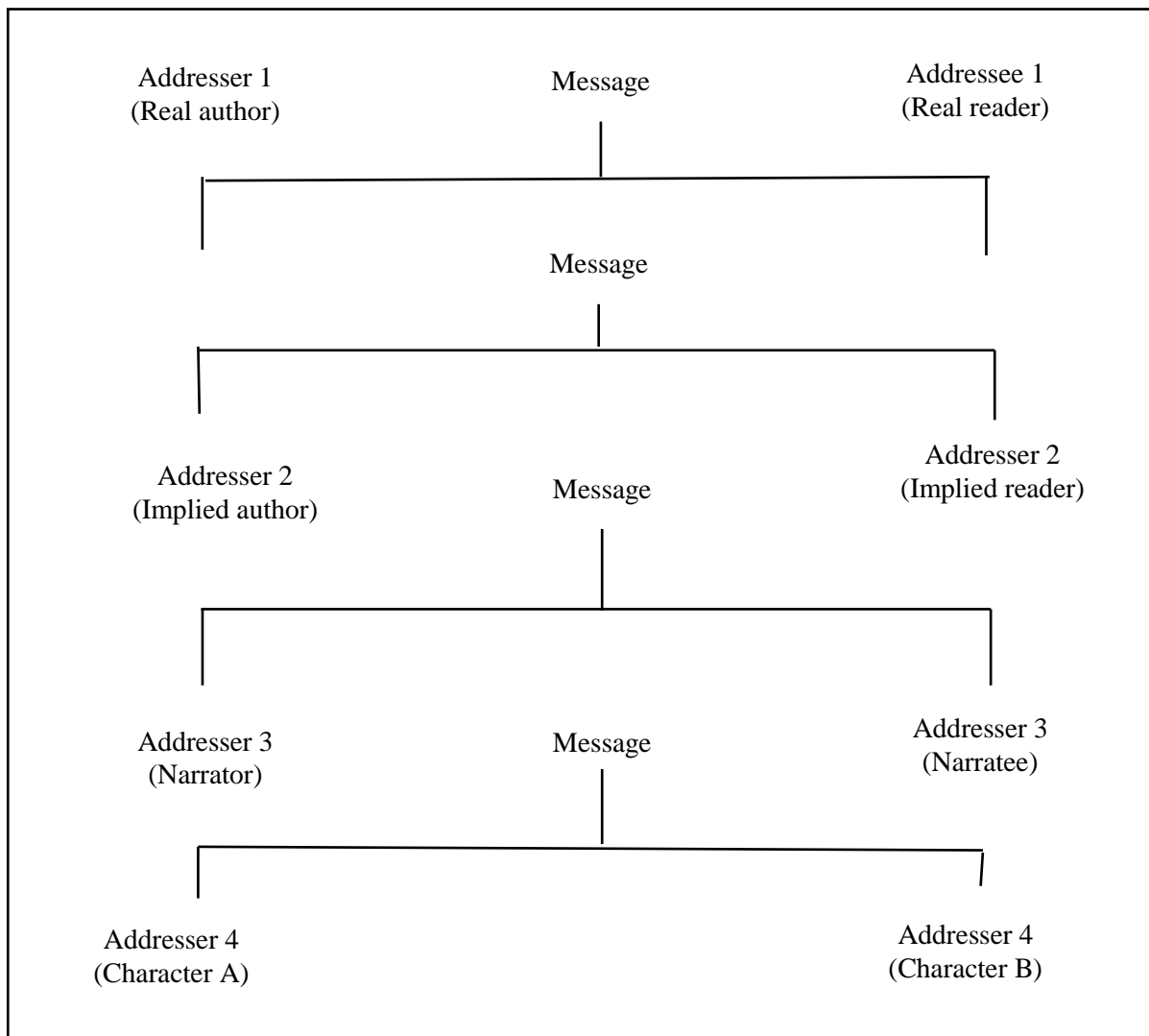


Figure 1: Leech and Short (1981, p. 269)

In order to understand the way the story is told and how point of view is expressed, I explain each of these elements in the above diagram. In narratological studies, the author, narrator and reader are the ones that are present in narrative texts; by contrast, the implied author,

the narratee and the implied reader are potentially analytically important, but in more oblique ways. This is due to the circumstance that they are not directly present in texts. Toolan (2001, p. 64) demonstrates these roles with examples: for example, we (the reader) read *Great Expectations* and somebody tells us how as a child he stumbled over his own name, of Philip; This Philip, the narrator, is distinct from the author, Charles Dickens. In this example, 'we' refers to the reader; Charles Dickens is the author and Philip is the narrator who is narrating the story. Although *Americanah* is narrated in the third person, if we apply the above three roles to it, the reader would be those who read *Americanah*; Adichie, the author; the author has established the narrator who narrates the whole story, but is distinct from Adichie and the main character, Ifemelu. Point of view comes from the character, Ifemelu, which is given through an omniscient narrator's knowledge of her. Crucially, the omniscient narrator only has access to Ifemelu's mind and thoughts not anyone else in my selected data. Although there are some few parts in the book, which are narrated by Ifemelu's boyfriend Obinze, I have not included these in my analysis (see the reasons given in Chapter 1). Thus, what readers of *Americanah* read and received point of view is Ifemelu's point of view, thereby readers' point of view are influenced by her point of view.

Furthermore, according to Toolan (2001, pp. 65- 68), the implied author is the mental picture of the author that a reader constructs on the basis of the text in its entirety, while the implied reader is a reader-based construct, like the implied author. It is a picture, based on the text in its totality, of the kind of reader or archetype reader that real readers assume that the text has or had in mind as its audience. The narratee is an individual, involved in or quite detached from the events of the story, directly addressed by the narrator. The implied author, the implied readers and the narratee are not present in texts; their existence

is only based on the imagination of outside the text world of one another. The adapted diagram below thus omits the implied author and implied reader included in Leech and Short's original scheme. For ease of extracting analysis and understanding analysis in this thesis, I reconstruct this discourse architecture, using it as a model to demonstrate the specific extracts in *Americanah*.

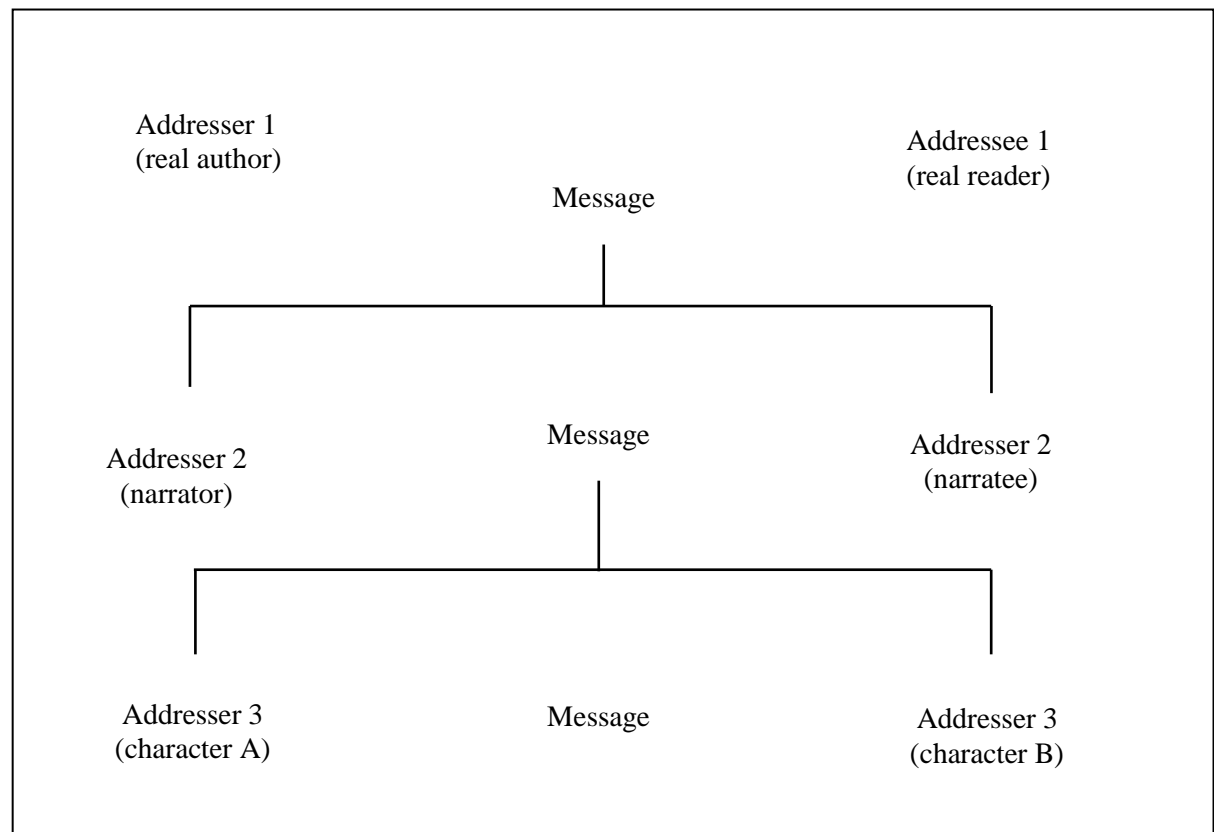


Figure 2: Narrative structure and discourse architecture of *Americanah*

I then apply this adapted model to the five selected extracts from the novel, *Americanah*, to examine how point of view used to invite readers empathy. In the following re-adapted model of discourse architecture, character A will be always Ifemelu as the central character investigated, while character B or C/D/F will be adjusted according to the

conversations conducted between Ifemelu and other characters (see Chapters 6).

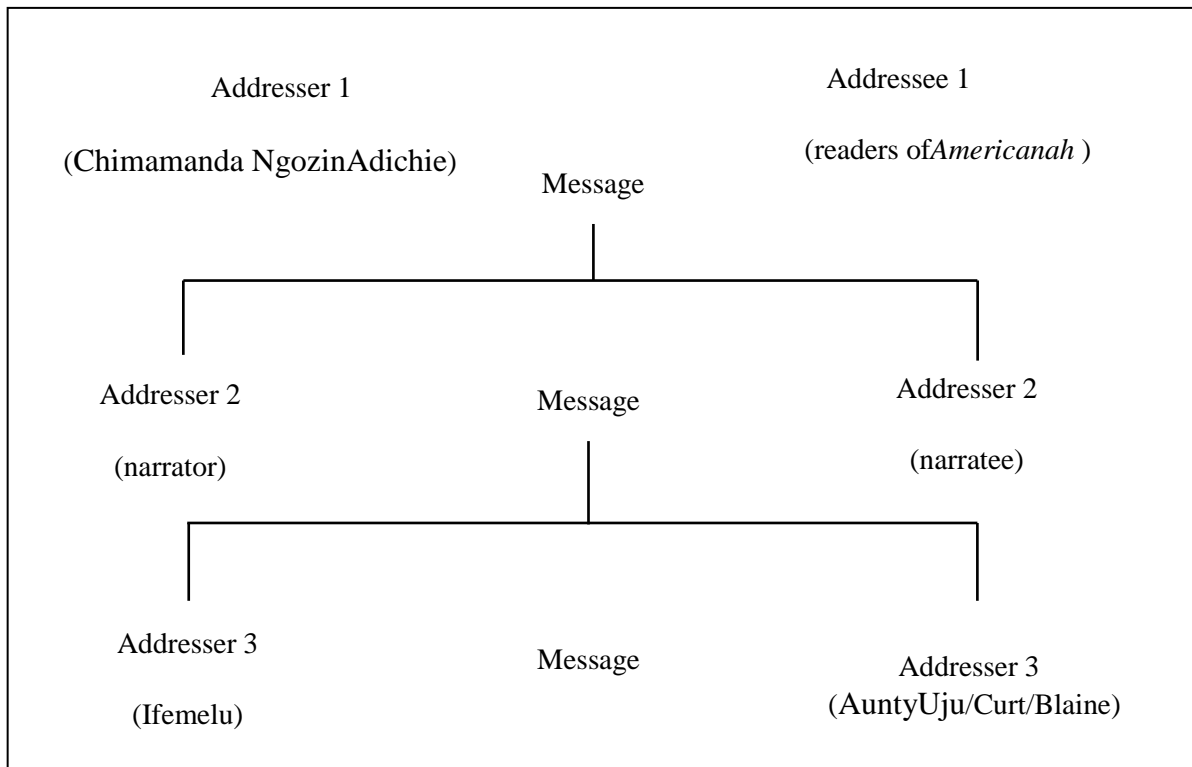


Figure 3: Narrative structure and discourse architecture of *Americanah* in clash moments

I have examined the structure of narrative and further narrowed it down to the specific novel *Americanah*. I have looked at how both story and discourse present the events, setting/places and the characters, as well as the relationship between author, narrator and characters in order to distinguish viewpoint from them. The aspect I have not yet discussed from the discourse architecture is the ‘message’ or particular conversations among characters in the narrative. Fiction is not only narrated or told by the author, narrator or a singular character, it is also sometimes presented by showing the interaction between

characters through the message/conversations among them. Grice's cooperative principle is a useful component for analysing characters' conversations. I will now discuss conversations in the narrative and then bring all the elements discussed above together to the point of view.

Grice's Cooperative Principle

As mentioned, it is imperative to introduce Grice's (1999, pp.76-88) Cooperative Principle (CP), as it will be applied in inferring unstated meanings in conversations, and its pragmatics are useful for stylistic analysis. As Grice says, in order to achieve mutual conversational success when we communicate, we assume that the people we are talking to will be conversationally cooperative (Grice, 1999, pp.76-88). Even when arguing with one another angrily, people still cooperate conversationally in order to have the argument. According to Grice, there are four maxims in conversations.

Maxim of quantity

Make your contribution as informative as is required.

Do not make your contribution more informative than is required.

Maxim of quality

Do not say what you believe to be false.

Do not say that for which you lack adequate evidence.

Maxim of relation

Be relevant.

Maxim of manner

Be perspicuous

Avoid obscurity of expression

Avoid ambiguity

Be brief

Be orderly (Grice, 1999, pp.76-88)

However, in conversation a participant may quietly or unostentatiously violate a maxim, if so, in some cases the participant will be liable to mislead (Grice, 1999, p. 81). This is where a participant may opt out from the operation both of the maxim and of the CP, or allow it to become plain that the participant is unwilling to cooperate in the way the maxim requires (Grice, 1999, p. 82). The participant may also be faced by a clash, where they are unable, for example, to fulfil the first maxim of quantity without violating the second maxim of quality (Grice, 1999, p. 82). A participant may also flout a maxim; that is where they blatantly fail to fulfil it (Grice, 1999, p. 82). When the participant violates, opts out, clashes or flouts the maxim, the implied meaning is created. This is called conversational implicature, (Grice, 1999; Thomas, 1995).

It would seem that conversations between characters generally in novels are also conducted following the same principles for the purpose of constructing characters' characterisation as well as their points of view based on the knowledge people have in real life. Characters' points of view are likely emerged from the conversations and their conversational implicature through characters' characterisation to invite readers' understanding of a particular character and therefore empathise with. In *Americanah*, when characters, especially Ifemelu, flout the maxims, conversational implicature is created to invite readers

to observe her point of view. On the bases of this, in my analysis, how characters initiate the conversation and how they conduct the conversations to construct their characterisation will be examined for the purpose of understanding a particular character's points of view. This is applied and shown in the analysis in Chapter 6.

To sum up, in order to understand how point of view is employed in narrative, considering the elements involved in narratology, I have respectively examined the narratological levels of 'story' and 'discourse'. At story level, there are events, characters, settings/places, that are embedded in one another, and also interact and integrate with each other to establish the text world; at discourse level, there is a discourse architecture model to illustrate each element involved in discourse. I further narrow down the model of discourse architecture to the specific novel *Americanah* in order to examine how point of view is revealed, as the discourse is about how the story is described to its readers, therefore, it is a way to see how the point of view is exposed to the readers. Specifically, in this thesis, according to the adapted model of discourse architecture, readers would be the readers of *Americanah*; the narrator is the omniscient narrator of *Americanah*, who has the access to the focalised character Ifemelu rather other characters; character A would be Ifemelu in the selected extract analysis and characters B/C or D are Aunt Uju, Curt or Blaine, any of them in the presence of the scene under discussion. It is these elements I am focusing on studying further and analysing by using stylistic tools, especially the central analytic framework of point of view. I will therefore move on to the framework of point of view and the creation of empathy from it in the next section.

4. 3 Models of point of view

Point of view has been considered the most influential literary device in linguistic stylistics (Simpson, 1993; Short, 1996; Short and Leech, 1998; Fowler, 1996). It is also employed as a main tool in my data analysis to show how empathy is generated through its use. In this section, in order to examine how point of view is signaled and created linguistically for inviting empathy, I will look at a variety of models or frameworks of point of view defined by different scholars, such as Genette (1980), Uspensky (1973), Chatman (1980), Simpson (1993), Short (1996) and Fowler (1996). I will concentrate specifically on the model of point of view developed from Uspensky's work by Fowler (1986/1996), which I have applied to my data analysis *Americanah*. Fowler's model is divided in the internal narration and external narration into three 'planes' of point of view: spatial and temporal, ideological, psychological/phraseological. Ultimately, all can be included under psychological plane. The psychological plane also involves the further categorisation of types of narration: internal Type A and B and external Type C and D, which are used as a means of identifying the perspectives being presented in the novel. In addition, Short's linguistic indicators of viewpoint play an important role of creating points of view, therefore creating readers' empathy through the points of view.

I will begin with an explanation of the term, *point of view*, which was first introduced by Henry James in his essay *The Art of Fiction* (1884), developed in his novels and systematised by Percy Lubbock (1957, p. 83). Generally, point of view denotes 'the relationship in which the narrator stands to the story'. The narrator is the person who is telling the story; the way in which how the story unfolds is point of view. Subsequently, Scholes and Kellogg, (1968, p. 240) note that in any example of narrative art there are, broadly speaking, three points of view; those of the characters, the narrator, and the

audience. Although, Scholes and Kellogg (1968) have later developed one more type of point of view - the author's point of view. This study, as mentioned in Chapter 2, focuses on the text rather than its author, it will not be included in the discussion here.

In my illustrative reference, the novel *Americanah*, the story is told through the main character, Ifemelu, narrated and presented by a third-person narrator. In particular, in my selected data, the narrator is omniscient, who is able to access to inside the characters' minds, especially, Ifemelu's. The readers' received points of view is the omniscient narrator's point of view, which is the main character, Ifemelu's point of view. Particularly, for the reader, according to Scholes and Kellogg (1968, p. 68), point of view is not an aesthetic matter but a mode of perception. The point of view in a given extract controls the reader's impression of everything else. When reading, readers do not create a story by themselves. The story takes the shape its narration has given it, a shape primarily governed for readers by the point of view through which the characters and events are filtered. Narrative point of view is intimately and dynamically bound up with the reader's perception, just as psychological knowledge impinges on the author's choices and the reader's expectation with regard to characterisation. For these reasons, epistemological knowledge and notions about how the reader perceives and what they perceive inevitably rely on point of view. Therefore, point of view can shape or reshape the readers' views through the features of the language in the texts, while these features function together are likely to evoke readers' empathy.

Although Scholes and Kellogg identified types of point of view and defined a clear relationship between the author/narrator, the characters and the readers, they have not

sufficiently discussed the taxonomies of point of view and how they are formed by language construction. It is essential to examine point of view and the extent to which they shape the readers' point of view on the understanding of the nature of empathy generation through characters' point of view exposed in the texts.

4. 3. 1 Internal narration and external narration

In order to analyse and understand the complex textural structure I will additionally examine systematically the various meanings of the notion of 'point of view' in narration. This is in order to understand the way in which the events, characters and thoughts are presented and to see clearly how the expression of point of view can come about between narration and narrative in the novel. To do this I will consider the connection between narration and the expression of viewpoint, intersecting it with the system of narrative positions, the scheme of point of view primarily offered by Uspensky (1973) and developed by Fowler (1986/1996).

According to Uspensky (1973) '*... when an author constructs his narration, he usually has two options open to him: he may structure the events and character of the narrative through the deliberately subjective viewpoint of some particular individual or individuals' consciousness, or he may describe the events as objectively as possible.*' Uspensky then refers to these two potential types of narration as internal and external narration. According to Uspensky (1973, p. 81), the term internal describes the type of narration that is restricted to the subjective viewpoint of a particular character or characters, whereas external refers to the type of omniscient narration that purports to be objective and seemingly includes narratorial comment on the characters and actions described.

Uspensky's distinction between an internal subjective presentation of events and an external narration results in multiple points of view and provides a significant foundation for the analysis of different types of narration. In terms of internal and external point of view, Uspensky (1973) distinguishes four planes, on which point of view is manifested. The four planes are the evaluative or ideological plane, the phraseological plane, the spatial and temporal plane and the plane of psychology. It is not necessary to examine Uspensky's model of point of view too thoroughly here, as Fowler soon developed Uspensky's four planes to a clearer and more comprehensive mode of point of view. However, Uspensky's influence on modeling of point of view and especially of internal and external narration is fundamental. As they also relate to other models of point of view division by other scholars, for instance, Genette's model of focalisation/ point of view (Genette, 1980).

Uspensky's categories of internal and external narration are similar to or result in Genette's focalisation. When mentioning Genette's work, it is also essential to discuss Ball's dissemination of Genette's work in order to understand the trajectory development of the point of view. Genette (1980, p. 89) hypothesises that terms such 'vision', 'field', and 'point of view', which have been presented in the field of narratology to encompass the nature of the narrative 'who sees' and 'who tells', have visual connotations. For the purpose of avoiding the visual connotations of the terms like 'vision', 'field' and 'point of view', Genette (1980, p. 185) suggests the term *focalisation* as an alternative. Genette's contribution to point of view is also distinguishing three levels of focalisation; zero focalisation, internal focalisation and external focalisation.

In Genette's (1980) terms, respectively, zero focalisation refers to the narrator knowing more than the characters or, more precisely, saying more than any of the characters know;

internal focalisation is the narrator saying only what a given character knows and external focalisation means the narrator saying less than the character knows (Genette, 1980, pp. 189-194). With Genette's focalisation, the term has undoubtedly, undergone a number of reformulations by Genette and others and are later segmented by Bal (1985). Bal (1985, p.104) defines 'focalisation' as the 'relationship between the vision, the agent that sees, and that which is seen'. Thus, in Bal's terminology, the vision is the *focaliser*, the agent that sees, *to focalise* and that which is seen, *the focalised*. When I started my study by reading Genette (1980) and Bal's (1985) work on point of view and Genette's on focalisation, their ideas were perhaps more influential, but Uspensky (1973) and Fowler give a more comprehensive framework, and I will adopt Fowler's model the main tool of my exposition.

In my case, in my selected data taken from *Americanah*, it is an omniscient narrator, who has knowledge of the main character, Ifemelu. Although, in separate parts of the novel, the narrator also has access to Ifemelu's boyfriend, Obinze's mind, seeing things from his point of view. However these parts, as discussed in Chapter 2, are also used to facilitate the understanding of the main character, Ifemelu. Importantly, in my selected data, it is the omniscient narrator, who is not only saying what Ifemelu says but is also doing this by accessing her mind through her point of view. This type of narration is Fowler's psychological point of view and in particular, psychological point of view type B, although it sometimes includes his other types of points of view.

I will also review other models of point of view pertinent to this study, before ultimately concentrating on Fowler's work on point of view, planes of ideology, spatio-tempo, phraseology and especially psychology, which will be used as a main means for my data analysis (see section 4.3.2). Through reviewing other models, this is the method by

which I will examine the interacting as well as overlapping relationship between these models of point of view. This will also provide insight into other models of point of view and lead to my ultimate decision to use Fowler's framework rather than others.

In relation to the narrator and the character in the field of stylistic and narratological point of view study, Chatman (1986) proposed a significant framework on point of view. Chatman's (1978) contribution to point of view is the proposal of the influential model of perceptual and conceptual points of view. Chatman's (1978) perceptual point of view seems to arise from Uspensky (1973) and Fowler's (1996) spatio-temporal point of view. It is an optical viewpoint, referring to what a character physically sees; by contrast, Fowler's spatio-temporal point of view designates the time and location from which things are viewed. On the other hand, Chatman's (1978) conceptual point of view is a manifestation of a character's ideology, beliefs, attitudes or way of thinking. This conceptual point of view is indeed overlapping and is therefore considered as Fowler's ideological point of view, eventually both are considered as Fowler's psychological point of view by many scholars (Simpson, 1993; Fowler, 1996; Short and Leech 2007).

In relation to narrative fiction, Simpson (1993) bases his framework on Halliday's modality and develops his model grammar of point of view from Fowler's three type taxonomies divided into nine categories (section 4. 3). His development of Fowler's point of view taxonomies focus on explaining the measure of agreement in sentences and in a sense is more concerned with the formalisation of a grammatical of point of view within a model framework. The term modality refers broadly to a speaker who is in either the narrator' or the characters' position with an attitude towards, or opinion about something in the sentences. In order to have a clear distinction between Simpson's categories of point of

view and Fowler's taxonomies of point of view, all Simpson's elements of point of view categories are reflected in his categorisation of the grammar model shown below. As can be seen, it is sufficient to analyse any literary work, however, probably not the most suitable model for my analysis.

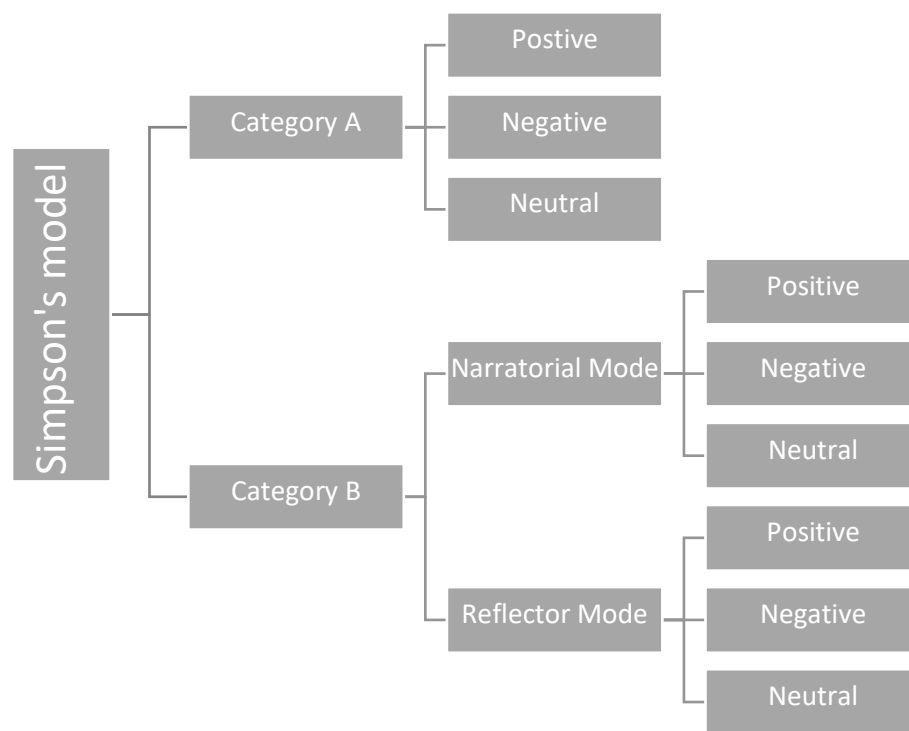


Figure 4: Simpson's model grammar of point of view

Simpson (1993) divides narratives into category A and category B and then further divides Category A the first person narration, into positive, negative and neutral 'shading'; Then he divides Category B, the third person narration, into Narratorial Mode positive, negative and neutral shading, and into Reflector Mode positive, negative and neutral. The foundation of the model, positive shading, negative shading and neutral shading are used both Category A and B as follows:

Positive shading: deontic and boulomaic modality foregrounded; generic sentences and verba sentiendi present.

Negative shading: epistemic and perception modality foregrounded; supplemented with ‘words of estrangement’.

Neutral shading: dominated by unmodalised categorical assertions, few verba sentiendi or evaluative adjectives and adverbs.

In Simpson’s (1993) view, his category A positive is virtually identical to Fowler’s Internal type A (see Fowler’s Internal type A, section 4.3.2.1). The criteria for the recognition of such narratives include generic sentences, verba sentiendi and evaluative adjectives and adverbs. Simpson’s (1993) decision to refer to this type as positive derives from the positive shading, shown as the above, which attaches to the modality displayed by such narratives. The deontic and boulomaic systems are prominent, foregrounding a narrator’s desires, duties, obligations and opinions in relation to events and other characters. The examples demonstrated in Simpson’s work, for instance, the use of the evaluative adjective ‘It is vain’, the generic sentence ‘women feel just as men feel’ and verba sentiendi ‘women feel’. Category A negative attaches to epistemic and perception modality, which is identified similar with Fowler’s External D (see Fowler’s External type D, section 4.3.2.1), for instance, the use of words of estrangement, ‘it looked as if...; it appeared to be...’. Simpson’s (1993) remaining Category A neutral has not been identified with any of Fowler’s Internal or External type in Simpson’s work. As Category A neutral, so as it is named, because of the absence of narratorial modality, which characterises as unmodalised categorical assertions few verba sentiendi or evaluative adjectives and adverbs. For instance, texts exhibiting a dominant A neutral comprise extended sequences of

straightforward physical description with little attempt at psychological development, thus this type of text is rare.

More complicatedly, Simpson (1993) divides category B, the third person narration into two types. Respectively, Narratorial Mode suggests that the narrative is related from a position outside the consciousness of any of the characters, indicating no particular viewpoint from within the story; Reflector or Focaliser Mode, according to Simpson (1993), is adopted to identify the character whose psychological perspective is presented in a text, reflecting one or more of the characters' viewpoint. Then each of these two categories is further sub-divided into positive, negative and neutral shading as shown in the figure. In relation to category A (positive, negative, neutral), it is similar with Category B Narratorial Mode (positive, negative, neutral). The main difference is Category A is narrated from the first-person point of view, while Category B is from the third-person perspective.

As shown from the discussion above, Simpson's model grammar of point of view is sufficient, thorough and is also able to reflect the speakers; either the narrator or the characters', attitude, ideology and so on through the agreement of sentences. In my illustrative data *Americanah*, I could categorise it as Category B, Reflective Mode (positive, negative and neutral). However, it is not necessary to distinguish whether they are positive, negative or neutral, which are used distinguish to reflect a character's either obligation or desire or knowledge and belief. My study aims to look at the readers' empathy engendered through point of view, for which Fowler's planes of point of view, especially his psychological point of view, including the planes of spatio-temporal, phraseological and ideological, are sufficient enough. More importantly, however it is psychological point of view and in particular, psychological point of view Type B, which

considers the access to characters' minds and feelings. It is thus more suitable for investigating characters' minds and emotions and how they are perceived by the readers through empathetic recognition. Thus, in the following section I also focus on examining Fowler's model of point of view to gain insight into how and to what extent it can be applied to my illustrative data, *Americanah*.

4. 3. 2 Fowler's model of points of view

Fowler's (1986/1996) model of points of view is refined and developed from Uspensky's taxonomy of points of view into a clearer comprehension version. A version of the two narration types and four planes, subdividing internal and external categories into further divisions. I begin with a review of the theory, focusing firstly on the psychological point of view. Although the application of point of view appears in Hargreaves's (2015) work, she points out that within the psychological plane, the typology of narration has implications for the analysis of viewpoint on the other three planes of phraseology, spatio-temporal and ideology and consequently issues raised will also be relevant for the discussion of point of view on the other three planes.

4. 3. 2. 1 Point of view on the psychological plane

Point of view in general on the psychological plane concerns the author's choice with regard to the various ways in which a story is narrated. Fowler (1986, p. 162) suggests that the psychological point of view presents 'the privilege of access to the minds of characters in the story'. Thus, using the corresponding theories in Uspensky's distinction of external and internal narration, Fowler specifically identifies four types of psychological point of view. These are: internal type A, internal type B, external type C, external type D.

As discussed in Simpson's (1993) model of point of view, his category A positive is identical to Fowler's internal type A. Simpson notes, the defined deontic and buolomaic systems of the modality displayed in narratives are prominent, foregrounding a narrator's desires, duties, obligations and opinions in relation to events and other characters. This is shown from the narratorial first-person narration. On the other hand, Fowler's 'Internal' type A is 'narration from a point of view within a character's consciousness, manifesting his or her feelings about and evaluations of, the events and characters of the story' (Fowler 1996, p. 170). According to Fowler, the most subjective form of Type A narration is that produced by a first person narrator. 'Subjective' means 'most obviously displaying the world-view of the particular character from whose point of view the story is being told' (Fowler 1996, p. 170).

'Internal' type B is narration from 'the point of view of someone who is not a participating character but who has knowledge of the feelings of the characters – a narrator, or the so-called 'omniscient author' (Fowler, 1996, p. 170). The illustrative novel, *Americanah*, is categorised as internal type B in the analysis according to Fowler's criteria categorisation. It is because the novel is narrated from the point of view of the main character Ifemelu, however, all through the novel, the narration is in the third person, indicating Ifemelu as 'she'. This suggests the narrator is not the participating character of the novel although she has knowledge of the feelings of Ifemelu. Thus, the novel *Americanah* is categorised as internal type B, which is from a point of view of an omniscient narrator or the author Chimamanda Ngozi Adichie who has knowledge of Ifemelu's feelings. As a result, readers have the access to Ifemelu's mind led by this type of narration, thereby creating empathy. Turning to Fowler's categories of external narration, he makes a distinction between Type C and Type D narration. He refers to Type C as 'the most impersonal form of third-person

narration'. It is impersonal in two aspects: in relation to the characters, external type C declines to report their inner process, and claims to be objective in not offering to report what an ordinary unprivileged observer could not see; in relation to the author or narrator, it declines to offer judgements on the characters' actions, claiming authorial objectivity, which is indicated by avoidance of evaluative opinions Fowler (1996, p. 177). Fowler uses Ernest Hemingway's writing to illustrate the point he made about type C, the most impersonal form of third person narration. However, as it is shown the story as a whole contains some phrases indicating internal states and moral judgements, and as a result he acknowledges that it is virtually impossible to exclude some references to characters' model and psychological indicators.

By contrast, in the Type D narration 'the persona of the narrator is highlighted, perhaps by first person pronouns, and certainly by explicit modality'. According to Fowler, the author pretends to have no access to the feelings or thoughts of characters, but establishes this presence by the use of non-factive verbs such as 'seemed' and 'appeared.' (Fowler, 1996, p. 178). This type D is, as mentioned earlier, identified as similar to Simpson's Category A negative (Simpson, 1993), for instance, the use of words of estrangement in both Fowler's type D and Simpson's category A negative.

After having reviewed Fowler's psychological point of view and its further division internal type A, B and external type C, D, it is crucial as well as imperative to point out that the point of view, neither psychological, phraseological, spatio-temporal nor ideological point of view are obvious or immediate in texts from selected the novel data, *Americanah*. The point of view, in this study, Fowler's model of points of view, is indeed recognised through

linguistic indicators of viewpoint. In order to show how viewpoint is controlled by small-scale linguistic use, Short (1996, PP. 263-287) proposes eight types of linguistic means of indicating viewpoint. The identified linguistic indicators of viewpoint are schema-oriented language, value-laden expressions, given versus new information, indicators of a particular character's thoughts or perceptions, deixis, social deixis, psychological sequencing and ideological viewpoint. The eight means are mostly illustrated in my selected textual extract data, and therefore are applied to the analysis to indicate the realisation of taxonomies of point of view.

In order to specifically examine the relationship between Fowlers' model of points of view, Short's linguistic indicators of viewpoint and more importantly the interplay between them, for Fowlers' psychological point of view realisation, I apply social deixis, schema-oriented language, given versus new information and psychological sequencing. I apply deixis into spatio-temporal point of view, and value-laden language and indicators of a particular character's thoughts or perceptions into ideological point of view. Ultimately, spatio-temporal and ideological point of view including their linguistic indicators of viewpoint are integrated under the umbrella of psychological point of view.

Social deixis

Social relation to the speaker is called 'social deixis'. For example, if you feel close to someone you refer to them by their first name, but with someone to whom you feel remote you usually refer to them with their title and last name. This then can be applied to the characters in the novel. As a result, the social deixis therefore is used to denote the relationship among characters; indicating characters' ideological or

psychological point of view, ultimately changing the readers' viewpoints and inviting their point of view. In *Americanah*, in the extract analysis *Not being knowable*, it states, *His friends were like him, sunny and wealthy people who existed on the glimmering surface of things*. The use of deictic pronoun 'his friends' and 'him' indicates it is Ifemelu's point of view through which to refer Curt and Curt's friends as 'his friends' and 'him'. The use of social deixis, 'his friends' and 'him' over 'Curt' and 'Curt's friends' is to create the sense of closeness with Ifemelu and distance from Curt from the readers' point of view. Although, the whole book is narrated in the third person, most of time the main character is also referred to by her name, Ifemelu, while her boyfriend Curt is referred to Curt. In this extract, as the sentences shown, the readers' viewpoint is actually restricted to seeing things from Ifemelu's point of view rather than objectively, thus, Curt and Curt's friend are referred by the third-person, deictic pronouns. This creation of psychological point of view through the means of social deixis from Ifemelu's point of view generates distance from Curt and empathy for Ifemelu in readers.

Schema-oriented language

In relation to Fowler's three different planes of points of view, particularly, his psychological point of view and the effects created in the texts, as one means of indicating and manipulating viewpoint, Short's schema-oriented language is taken into account. This is also discussed within cognitive poetics, the concept of schemata used to help understand and infer situations in the texts. It is interesting to note that according to Short (1996), schemata are organised as representations of background knowledge which readers bring along to help them to infer and interpret texts. According to Brody (2001, p. 241), *'background knowledge refers to concepts, experiences, information, and text structures*

that are relevant to a text under study.' In accordance with schemata, McIntyre (2006) points out that there is now a commonly held assumption within cognitive psychology and linguistics that our understanding of particular events and situations is shaped by prior knowledge. This prior knowledge is referred to as schematic knowledge and such schematic knowledge can be exploited to create viewpoint effects within a text. Therefore, it is likely that readers are guided to draw each version of the scene by extracting background or prior knowledge in terms of the language used in the texts. For example, in extract: *Table for 'two' in Americanah*, '*When they walked into a restaurant with linen-covered tables, and the host looked at them and asked Curt table for one*' Different mental representations of the same scene can be conceived based on the background or prior schematic knowledge readers have, based on what kind of restaurants they have been to, what sort of linen-covered tables they have seen, and what kind of host they have experienced. For instance, here the host looked at both of them but only asked Curt '*table for one?*' Readers might refresh their schemata and restructure their schemata knowledge at this point, then, as reading continues, they draw other more varied versions of the different scenes, until the end of the story. Readers thus not only construct the story on the basis of their background or schematic knowledge but are also influenced by these, along with the new textual information in the text produced by language.

Given versus new information

Another means of indicating or manipulating indicators of viewpoint by which the point of view of a reader can be controlled is, according to Short (1996, p. 266), by choosing the information that is given, or not, about a particular scene, event or character. Short calls it 'given and new information'. The distinction between given and new information is particularly indicated by definite and indefinite reference. For example, the use of 'the'

and ‘a’ or ‘an’ in texts. Specifically, one example in *Americanah*: *Once, sitting with them in a bar, she heard Curt talking to Brad, and Curt said “blowhard”. She was struck by **the word**, by the irredeemable Americanness of it. Blowhard. It was a word that would never occur to her.*

As the example shows, when Curt said ‘*blowhard*’, Ifemelu was struck by ‘*the*’ word, the use of ‘*the*’ indicates that it is a specific word for Ifemelu and the given information about the word ‘*blowhard*’ to readers as shown in the sentence, *and Curt said “blowhard”. She was struck by **the word***, thus the readers know ‘*the word*’ refers to ‘*blowhard*’. However, the following sentence, *Blowhard. It was **a word** that would never occur to her*, although, the word ‘*blowhard*’ was used in the previous sentence, showing it is not a new information word for readers, but it is a new word to Ifemelu in the story world. The readers are invited to take Ifemelu’s viewpoint, thus, ‘*a*’ seems to be used to function to lead readers to also think of the word as unfamiliar.

Psychological sequencing

The sequencing and organisation of actions and events to indicate viewpoint is the least obvious of the linguistic indicators of viewpoint. Sometimes, it might even be overlooked, but subconsciously affects point of view. Leech and Short (1981, p. 177) calls it ‘psychological sequencing’. It is the way in which the sequence of events is portrayed in a way that represents the sequence of impressions of a particular character, from whose viewpoint the readers are positioned, waiting to see whatever develops. This is important, as we can argue that the sequence of events in any book has an impact on its readers’ impression of the characters and their situations. For example, ‘*A figure appeared, it is*

Lily', or '*Lily appeared in the door*', the former example shows how readers are positioned in relation to the narrator or a particular character, knowing the situation less than the narrator or the character does, while the later scene plays out from a position where readers view the action with the narrator or the character, knowing who opens the door. To readers, this knowing more, or less, is frequently used in detective novels, but possibly also appears in other genre books too. In *Americanah*, it is illustrated in the extract; *American pronunciation of the name*, when Ifemelu sitting in her Aunt Uju's car, when Aunt Uju pronounces her name differently, the sentences show *Ifemelu swallowed the words* "Well, that isn't your name." *Instead she said in Igbo*, "I did not know it would be so hot here. Readers are positioned to follow Ifemelu's train of thought rather than what she has really said in relation to this character. This psychological sequencing shows Ifemelu is angry at what she perceived as her aunt's denial of her Nigerian heritage. However, her suppressed anger is expressed by the fact that she changes the subject but responds in Igbo, which has a dramatic psychological sequence effect on the readers, leading them to empathise more deeply with her. This is the realisation of psychological point of view through Short's psychological sequencing.

In short, Short's (1986/1996) linguistic indicators of viewpoint, as shown above, create or manipulate point of view, in particular, psychological point of view. The created points of view through the characters are then used to generate empathy in readers.

4. 3. 2. 2 Point of view on the phraseological plane

Initially, according to Uspensky's (1973) taxonomy, point of view on the phraseological plane concerns the author's choices with regard to the presentation of speech and thought

that can arise from the viewpoint effects. The plane concerns the naming of characters and the consequences for the expressions of point of view. For example, the use of character's full name or the affectionate form, '*Ifemelu*' or '*Ife*', indicates how the speaker perceives their relation to the person they are addressing. This overlaps with one of Short's linguistic indicators of viewpoint, social deixis, which has been discussed in psychological point of view. As a result, this demonstrates the viewpoint of the addresser/characters or the narrator. Fowler (1986, p. 162) argues that phraseological point of view includes the discussion of how characters are named and the representation of characters' speech, it should not appear to be an independent level. Thus, according to Fowler, (1986, p. 162) the representation of speech and thought should be included under the psychological plane. Given that Uspensky's other planes concern clear categorisations of viewpoint, Fowler seems to have a valid point, saying that 'point of view on the phraseological plane' does not appear to constitute an independent category (Simpson, 1993). As the representation of speech and thought, according to Fowler, is included under the 'psychological' plane, while phraseological point of view is included under speech and thought category, it is then not necessary to separate the phraseological and psychological planes into two categories. I will therefore integrate the phraseological plane into the psychological plane, considering phraseological point of view as the psychological plane.

4. 3. 2. 3 Point of view on the spatial and temporal plane

Uspensky (1973) considers spatial point of view and temporal point of view to exist on the same 'plane'. Fowler (1986) refers these two 'planes' to the category of spatio-temporal. Respectively, the spatial point of view designates broadly the location in the fictional world from which things are viewed. In the example from Fowler's (1996) work, 'under the bridge', 'from the wall down to the gate' etc.; while in *Americanah*, you can find sentences

like ‘*in front of a tray of apples*’, ‘*on the platform*’. By contrast, the temporal point of view means the impression that time is moving slowly or fast; flashbacks and flash forwards. In Fowler’s examples, ‘last night’, ‘cut to five years earlier’ etc, in *Americanah*, ‘*it was late autumn*’, ‘*some years later*’. However, the spatio-temporal category is not as simple as this; it has to be in conjunction with the deictic centre and other types of deictic phrase, which is actually, one of Short’s (1996/2007) types of linguistic indicators of viewpoint. In particular, it appears that the spatio-temporal point of view is created or controlled by Short’s linguistic indicators of deixis.

Deixis

A point of view, especially Fowler’s spatio-temporal point of view, can be indicated through the notion of deixis. Deixis is a linguistic term that is used for ‘positioning expressions’ which are related to speaker (Short, 1996. P. 269). Deixis is therefore speaker-related and in fiction, character-related, so it can be used for ‘pointing expressions’, denoting or changing viewpoints in relation to where the deictic centre is, where the speaker or the focus character is located (Short, 1996; Leech and Short, 2007). Deixis, as mentioned, may be related to or even create the spatial and temporal dimension of viewpoint proposed by Fowler (1986/1996). Thus, accordingly, the spatial point of view is connected to spatial deictic expressions, which suggest a spatial position relative to the speaker, while the temporal viewpoint is related to temporal deixis, indicating the time when the event or narration occurs. There is a range of deictic expressions, for example, demonstrative/deictic determiners or pronouns, ‘this’ and ‘that’; deictic adverbs, ‘here’ and ‘there’; deictic verbs, ‘come’ and ‘go’. This is to do with coding textual information close to or remote from the speaker or the focalised character. Hence, ‘this’, ‘here’, ‘come’ i.e. are classed ‘proximal’ from the speaker, while, ‘that’, ‘there’, ‘go’ i.e. are considered

‘distal’. Psychologically, we assume that we are the deictic centre of the world we live, and other things radiate out from us, then use deictic expressions to control viewpoint. Deixis contributes to code information as close to or remote to the speaker in time and space. Specifically, in *Americanah*, spatial point of view can be realised by using special locative expressions such as, ‘*at the farmer’s market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past...*’ which can ‘serve to anchor the viewing position as that of the narrating subject’ (Simpson, 1993. P.16). In such way, spatial viewpoint can serve to place the reader in a position of the deictic centre, in this case Ifemelu, it is her perception of a black walked past. Therefore the reader perceives objects, events and actions in the fictional world from Ifemelu’s angle. Temporal point of view, on the other hand, come through the deictic adverb, such as, in *Americanah* ‘*some years later*’ and ‘*last autumn*’, which suggest remoteness to the time of speaking.

4. 3. 2. 4 Point of view on the ideological plane

Uspensky (1973, p. 8) explains that ideological point of view concerns whose point of view the author assumes when he evaluates and ideologically perceives the world he describes. Fowler, (1986, p. 162) suggests that ideological point of view means the system of beliefs, attitudes, value judgements and categories of reference by which a person or a society comprehends the world. Ideological point of view may be manifested in that a narrator or a character who may directly or less directly indicate his or her judgements and beliefs, by use of a variety of modal structures, such as, modal adjectives and adverbs, probably (Fowler, 1986, p. 168). According to Fowler (1986, 1996), this plane also overlaps with the plane of psychological point of view, thus it is included with the plane psychological point of view.

In relation to the creation of empathy in texts, empathetic emotions confirm the other person and facilitate re-creation of another person's perspective, to experience the world from the other's point of view (Adler and Rodman, 2010, p. 208). In the process of reading narrative fiction, it seems that the readers are led to comprehend another person's ideologies to construct the person's (characters/narrators) perspectives, to experience the world from their point of view; while these perceived and evaluated ideologies about the world are realised again from the small-scale linguistic features, in particular, Short's (1996) linguistic indicators of viewpoint, especially, from his value-laden language and the indicators of a particular character's thoughts or perceptions.

Value-laden language

Besides indicating viewpoint by choosing what to describe, Short (1996, p. 265) and Fowler (1996, p. 172) suggest that the point of view, especially Fowler's psychological and ideological points of view, can be indicated by how they are presented in expressions which are evaluative in nature. Value-laden expressions can suggest what Fowler (1996) calls 'ideological point of view', which, as discussed, can be concluded under psychological point of view. It is the set of values or the system of beliefs possessed by an individual or a society to comprehend the world. A variety of modal structures and evaluative worlds are used to describe characters' ideological viewpoint in a more direct or an explicit way, therefore to influence readers' point of view, creating empathy in them.

Since, value-laden language expresses an attitude to what is being described or perceived, and as such can be indicative of viewpoint through the descriptive or evaluative language to indicate the character's attitude and then ultimately influence readers' view. For

example, in *Americanah*, *She was struck by the word, by the irredeemable Americanness of it. His friends were like him, sunny and wealthy people who existed on the glimmering surface of things.* The phrase ‘*irredeemable Americanness*’ and ‘*sunny and wealthy people*’ are evidently used to help the description of Ifemelu’s attitude to what she has perceived, thus showing her evaluation and perception of the world from her viewpoint. In this way, these sentences might help the reader infer that Ifemelu has such impression of the people and the world, suggesting her ideological viewpoint, thereby inviting readers’ understanding and eliciting empathy for her.

Indicators of a particular character’s thoughts or perceptions

Fowler’s psychological or ideological point of view also can be realised by employing one of Short’s linguistic indicators of viewpoint, specifically the indicators of a particular character’s thoughts or perceptions, in particular, cognitive, perceptive and factive verbs. These cognitive and modal verbs serve to signal that the description of the scene is from a particular character’s point of view - in the study of *Americanah*, this is Ifemelu’s point of view. A particular character’s viewpoint can be indicated in descriptions. It ultimately affects the readers’ view through this particular character’s viewpoint. Specifically, this is through the use of verbs of perception and cognition such as the perceptive verbs, ‘see’, ‘hear’; the cognitive verbs, ‘imagine’, ‘believe’; or verbs and adverbs related to factivity, such as ‘I know he is a good person’, ‘I believe he is a good person’; Or adverbs like ‘actually’, ‘apparently’, ‘seemingly’ etc. These examples are taken from Short (1996, p. 269), many of which can be found in my textual data. They are highly and frequently used. A particular example is in the extract analysis *not being knowable*. In the sentence *She liked them, and sensed that they liked her.* The three repeated use of cognitive verbs ‘*liked*’, ‘*sensed*’ and ‘*liked*’ indicate Ifemelu’s viewpoint as well as her perception of others’

viewpoint. These cognitive verbs serve to indicate that the scene depicted here, is Ifemelu's point of view, thereby, positioning readers to view things from her ideology.

To sum up, in this section I have reviewed a variety of modes of point of view and settled upon the final model, which is Fowler's taxonomy developed from Uspensky's framework. Fowler's planes of points of view, in particular, psychological, is discussed and located as central to anchor the ensuing analysis. In doing so, in order to recognise how these points of view are signalled and created, Leech and Short's (1981) and Short's (1996) linguistic indicators of viewpoint, which are adjusted from the original eight types are explored and incorporated into Fowler's model of point of view. Each of these linguistic indicators of viewpoint functions differently, but the way in which they describe what or how by language in texts respectively employed to create characters' points of view through a omniscient narrator to subsequently affect readers' viewpoints. Schema-oriented language takes into account the schemata that helps understand situations and texts, resulting in inferring the world of fiction; given versus new information suggests readers' conception of certain information which are unknown or pretend to be known; the effects of value-laden language and indicators of a particular character's thoughts or perceptions results in changing or controlling readers' psychological/ideological points of view; deixis and social deixis, psychological sequencing contribute both physically and psychologically to how and where the readers are positioned to view the events, therefore creating psychological/spatio-temporal point of view.

4. 4 Concluding remarks

In this chapter, I started with the definition of point of view in general and explained it in the fields of both narratology and stylistics. Then I closely examined this framework in narratological architecture to angle the relation among the narrator, the characters and the

readers. In order to better understand the notion of point of view, I have reviewed various models of points of view. They are defined and applied broadly by different scholars in the fields of their disciplines. Having explored that, I concentrate on my choice of using Fowler's (1986/1996) model of point of view, in particular, psychological point of view, under the umbrella of psychological point of view, the other three plane: phraseological plane, the spatial and temporal plane and ideological plane are discussed. The question of how these many variations of point of view are created through manipulation of characters' voices through an omniscient narrator in this particular novel *Americanah*, I have then presented the small-scale linguistic features, which are Short's (1996) types of linguistic indicators of viewpoint to explain the interacting relationship between the point of view and linguistic indicators of viewpoint. In doing so, I also couple this with examples selected from the illustrative data *Americanah*. Therefore, it seems that the application of the planes of point of view created by the linguistic indicators of viewpoint in texts, in particular, the interplay between them affects the readers' views and thus invites their empathy. In Chapter 5, I will focus on the discourse presentation and further discuss how the interaction between Short's (1986/1996) linguistic indicators of viewpoint and speech and thought presentations create point of view, thereby engendering empathy in readers from the text.

Chapter 5: Speech and thought presentations

5. 1 Introduction

Having reviewed various models of point of view defined by different scholars in chapter 4. I have shown that categories of point of view are affected and controlled by small-scale linguistic features, such as words, sentences and speeches. These features in texts are explored and structured as two main models: Short's linguistic indicators of viewpoint and speech and thought presentation by Leech and Short (1981/2007), Short (1996/2013), Simpson (1993/2004) and Semino and Short (2004).

In Chapter 4, Short's features of linguistic indicators of viewpoint are derived from the original eight types, as well as their relation to the point of view: schema-oriented language, value-laden language, given versus new information, indicators of a particular character's thoughts or perceptions, deixis, including social deixis, and psychological sequencing. The use of the features of linguistic indicators of viewpoint is mainly to indicate the characters' points of view with either internal or external beliefs, values or attitudes, ultimately affecting readers' view of the world. Moreover, point of view is not only controlled by linguistic indicators of viewpoint, but also the features of speech and thought representations. Speech and thought presentation is hugely important in any type of literary work to indicate what a character says and thinks. For the purpose of further textual analysis of point of view effects in *Americanah*, I will specifically investigate each category of speech and thought presentation, its function and effects in relation to empathy in this Chapter.

5. 2 Speech and thought presentation

In the point of view study on empathy, another technique that affects point of view is the various categories of speech and thought presentation associated with the different forms that are developed to account for their meaning and effects of each of them in literary fiction Leech and Short (1981/2007), Short (1996/2013), Simpson (1993/2004) and Semino and Short (2004). The various categories of speech and thought presentation were outlined by Leech and Short (1981/2007) and systematically distinguish between the presentation of speech and the presentation of thought in the novel.

When discussing point of view taxonomies, Fowler (1986) includes these speech and thought presentation forms in the psychological point of view plane. For Fowler (1996, p.162), as mentioned, the phraseological plane is not an independent level, but is concerned with how characters are named and the representation of characters' speech and thought. Thus, if the phraseological plane is categorised under the psychological plane, then speech and thought presentation should also be included under the 'psychological'. Simpson (1993, p. 80) also points out that the speech and thought presentation model is sufficiently clear to be integrated with the discussion of psychological point of view. Simpson (2014, p. 83) further offers an opportunity to 'marry' both speech and thought presentation and different planes of point of view in prose fiction by examining the way both narratorial viewpoint and character perspective mediate through techniques of speech and thought presentation. Simpson (2010, p. 196) notes that the way in which a narrator or another character presents the speech or thought of a particular character has a strong influence on how the story is told and from which angle the story is told. This suggests it is very likely that the manipulation of the speech and thoughts of characters is for some kind of ideological and psychological purpose to produce point of view effects in relation to the

relationship between the narrator and the characters, which then potentially influence the readers. There is a close relationship between point of view and empathy, resulting in that readers' viewpoints are restricted to only understand and empathise with the characters whose perspectives are exposed to the readers. This can be understood as a triangular relationship between speech and thought presentation, point of view and empathy. Here, speech and thought presentation plays a crucial role in affecting point of view and ultimately for empathy. Speech and thought presentation is therefore a significant aspect to include in the discussion, in terms of its relationship to point of view as well as empathy. In this thesis, I examine the categories of speech and thought individually, but when doing extract analysis this model is naturally merged into the psychological point of view.

Scholars, such as Leech and Short (1981), Verdonk (2002), Simpson (1993/ 2004), Semino (2004) and Short (2013), all give definitions and descriptions of these different models which are represented in the types of speech and thought presentation. In this section, the account follows a synthesis of the above scholars' definitions for each category, but mainly follows the model defined by Leech and Short (1981/2007). This is because Leech and Short base their categories on explicit linguistic markers and also offer examples to support their framework. This model has also been generally accepted by most other scholars since 1986 and it has also enabled other stylistic studies to apply it to their work Leech and Short (1981/2007), Short (1996/2013), Simpson (1993/2004). I therefore use this technique, combining linguistic indicators of viewpoint, to my textual data analysis to show how points of view are created to invite readers' empathy.

In addition to the forms of speech and thought presentation, I also concentrate on their individual effects, in particular, their effects with regard to point of view. Hargreaves (2015) notes that the balance of such features affects the extent to which readers are provided with the characters and their situation in the portrayal of a story. This includes narrator description of that situation or of the characters involved and can be presented through the internal point of view of one or more characters. The fundamental difference between speech and thought presentation in relation to the viewpoint effects is, as Hargreaves (2015) notes, firstly because speech is an ostensible form of communication. The way in which it is presented can lead to an understanding of both the point of view of a speaker and of other characters as the speech processes. Secondly, speech can be presented as an externalised aspect of the story-world to allow inferences to be made about the speaker's internal point of view. It can also be presented from the point of view of a hearer, with the style of speech presentation reflecting a character's physical distance from the conversation taking place. On the other hand, thought presentation, relates directly to the internal point of view of a specific character experiencing the thoughts, inviting readers to see things from that character's internal point of view (see examples in section 5.2.1.1-5.2.2.5).

Furthermore, although it seems there is compatibility between speech presentation and thought presentation, they function differently according to the movement towards or away from the norm category. The norm of speech presentation categories is DS, while the thought presentation categories is IT (Leech and Short, 1981). In terms of the movement towards or away from the narratorial or figural end of the scale based on the norm category, the variations of speech presentation categories have two main effects on readers; leading readers to be distanced from one character but close to the other, or vice versa, if at least

two characters are involved. The effects of closeness and distance with the focalised character largely rely on the relationship between the narrator and the character with respect to narratorial point of view. On the other hand, thought presentation categories are mainly employed to invite readers to experience the characters' internal states, regardless of whether only one character or more than one characters are involved. Therefore, both speech and thought presentation can be used to interact with readers, however affect readers' points of view in various ways at various points.

I will, therefore, introduce the categories of speech presentation separately, followed by thought presentation along with some examples taken from my textual data, the novel *Americanah*.

5. 2. 1 The categorisation of speech presentation

There are five categories on the speech presentation cline showing gradual movement away from narratorial control to the way in which figural control, the presentation of speech, is presented as if produced by the character. According to Leech and Short's (1981, p. 324) cline of 'interference', the narrator has a range of possible ways of narrating between the originator of the quoted speech and the recipient. The cline is shown in figure 5.1 below and also takes into account modifications made by Semino and Short (2004) and Short (2012). The modifications to the cline are general terminological changes, e.g. the use of the term 'presentation' instead of 'report' or 'representation' when referring to fictional speech and thought. The term 'presentation' describing speech in fiction conveys the impression that readers are being informed about the speech as it is occurring in the story world. 'Report' and 'representation' presupposes both an anterior situation in which speech originally occurred, and a posterior situation in which it is being reported or

represented. ‘Representation’ also suggests that there are potential differences between the original and the represented discourse, whilst ‘report’ tends to be used when there is an unproblematic relationship between the two discourse situations (Semino, Short and Wynne 2002, p. 336 and Hargreaves 2015, p. 105). These scholars also note that there is a difference between discourse representation/presentation in fictional and non-fictional texts, while the term ‘presentation’ is mainly used in stylistic analysis. Therefore there is a modification to the cline to use ‘presentation’ instead of ‘report’ or ‘representation’ in stylistics, showing below.

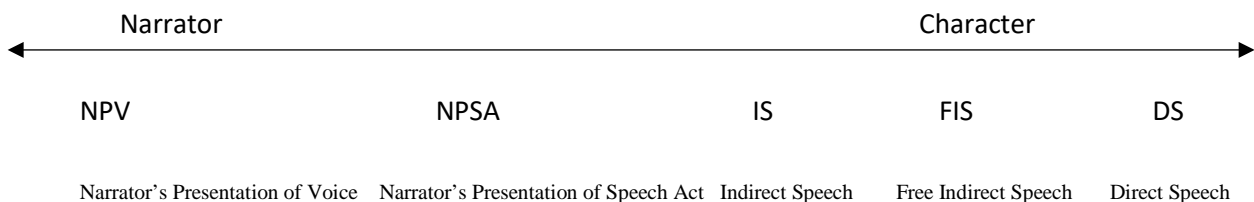


Figure 5: The speech presentation cline

The figure shows the movement between the clines, creating two main effects. In Leech and Short's (1981) description, firstly, there is the opportunity for the narrator to interpret the actual speech by shifting the mode of speech presentation from the other modes of speech presentation to DS in terms of narratorial control to figural control. Secondly, the readers are aware of the intervention of a narrator and will be sensitive to the distance between them and the original speaker when they encounter indirect speech or anything to the left of it. The readers will also be aware of the point of view from the narrator, who may be sympathising with the characters or not. In this way, using different forms of speech create different effects to control point of view in the novel resulting in empathy.

5. 2. 1. 1 Direct Speech (DS)

Direct speech is where characters appear to be speaking directly for themselves, without being ‘filtered’ through or ‘interfered’ in by the narrator. The characterisation of DS is formed by the presence of an introductory reporting clause and a reported clause enclosed in quotation marks, evidenced by the quotation marks and the introductory reporting clause.

He said, ‘I’ll come back here to see you again tomorrow.’ Leech and Short (1981, p. 320)

In addition, Leech and Short (1981, p. 322) accordingly, point out that it is possible to remove either or both of these features, and produce a freer form which has been called free direct speech (FDS). In fact, Leech and Short (1981) and Short (2007, p. 228) describe FDS as the freer form of DS, thus, FDS is not considered a separate category for discussion in the model of speech and thought presentation.

I have used two examples to demonstrate what DS category is and how it functions: one is taken from Leech and Short’s model of speech and thought presentation (see the above example); the other is from the novel *Americanah*, as below, to add to the understanding of the illustration of Leech and Short’s model for the later chapter analysis use. This manner will be followed throughout all categories of speech and thought presentation.

The example is when Ifemelu sitting in her Aunt Uju’s car, while she is answering a phone and calling herself Uju.

“Yes, this is Uju.” She pronounced it you-joo instead of oo-joo.

“Is that how you pronounce your name now?” Ifemelu asked afterwards.

“It’s what they call me.”

(Americanah, 2014, p. 104)

From Leech and Short's example, we can know the speaker's intention from listening directly to his voice, without mediating interface of the narrator. Leech and Short (1981); Simpson (1993); Short (1996) and Leech and Short (2007) all point out that in Direct Speech, all the linguistic features used must be related to the speaker's viewpoint. This is shown in the example of *Americanah*, in the conversation between Ifemelu and her Aunt Uju. The points of view of Ifemelu and Aunt Uju are presented directly by the character that speaks and is indirectly received or inferred by the other character, the hearer as well as the readers alike. The effects of DS are thus determined by the characters' words and the way they are presented. The characters' direct speech helps readers understand the characters and their points of view thus becoming closer or even empathising with a particular character and distanced from the other or others.

5. 2. 1. 2 Free Indirect Speech (FIS)

Free Indirect Speech is somewhere between DS and IS, and is, as its name implies, a highly flexible form. Its most typical manifestation is one where the reporting clause is omitted, although the tense and pronoun selection are those associated with IS. This shows a 'deictic mix' of the words of the original and its presentation by the narrator in form, and is perceived by readers as distancing them from what the character said.

The function of Free Indirect Speech, as Leech and Short (1981, p. 325) demonstrate, is '*to give the flavor of the characters' words but also to keep the narrator in an intervention position between character and reader.*' It is from this category that the cline starts a movement (see figure 5.1), moving towards narratorial control and viewpoint, therefore representing narratorial interference in the representation of what characters say in the

fictional world. FIS, therefore, plays a very important role in that it possesses mixed features of DS and IS, and is an indication of the narrator's interference with the characters. This firstly shows the ambiguity of the point of view between characters and the narrator due to the feature combination. Then it leads to a distancing effect because of the move away from the character end of the cline towards the narrator end (Short, 1996, p. 308). FIS, according to Short (1996) and Leech and Short (1981), is often used as a vehicle for the purpose of ironic accounts of characters. This distancing ironic effect is more or less the opposite of FIT. However, FIS can also be used to channel readers' sympathies towards one character or set of characters away from another (Leech and Short, 2007). For example, Dickens uses mainly FIS to portray the speeches of some characters hostile to the central character, which allows him to cast an ironic light on what these hostile characters say. Therefore, this category can also be used as an imported tool to control readers' empathy towards a particular character, based on distancing some other characters.

It would heal, she told him, and it did.

(Americanah, 2014, p. 204)

This example of FIS occurs when Ifemelu has to straighten her hair for a job interview. Whilst doing this she burns herself. When her boyfriend Curt shows concern and asks her to see a doctor, Ifemelu's response is as shown above. This sentence combines mixed features of DS and IS, and also highlights the narrator's interference with the characters by adding, '*and it did*'. A few days later, although the scabs heal they heal only after becoming infected and oozing pus. This is the price Ifemelu has to pay for getting the job and living in America due to her identity. On the other hand, Curt could not understand why Ifemelu

would do what she does and experiences this from his point of view based on his life experiences. The FIS effect is produced from the contrastive attitude between Ifemelu and Curt, which therefore invites the readers' empathy towards Ifemelu due to Curt's inability or unwillingness to understand Ifemelu's life situation.

5. 2. 1. 3 Indirect Speech (IS)

Indirect Speech is a form of expressing the content of statements, questions or other utterances, without quoting them explicitly as in Direct Speech. Leech and Short (1996/2007) state that IS in the novel is where the narrator presents what characters have said, or say, displaying a greater contribution from the character because it makes a weightier claim to be faithful to the original than narrator's presentation of speech act (NPSA). For example, the sentence in *Americanah*:

This sentence is used when Ifemelu is in a hairdresser's in America before she decides to move back to Nigeria and the last time she visited there.

Ifemelu said she wanted a medium kinky twist and asked how much it was.

(Americanah, 2014, p. 9)

IS category is as McKenzie (1986) indicates, when the significant feature of Indirect Speech lies in the control the narrator possesses to impose an interpretive filter upon the utterances of the characters. The feature, as McKenzie notes, is also clearly shown from the above example taken from *Americanah*. IS is neither entirely controlled by the narrator, nor directly uttered by the character, thus, it relies more on the interpreting or emphasising voice of the narrator than the characters. If the narrator sympathises with the character,

then readers are bound to be positioned with the characters too. For example, *Ifemelu said she wanted a medium kinky twist and asked how much it was*. In this sentence, the narrator helps Ifemelu re-present what kind of hairstyle she wants in details, implying her insistence on identity remaining through preserving her hairstyle, which is a symbol of her culture. And this eventually leads to the later understanding of her internal conflict in searching for her identity from her point of view and to empathising with her.

5. 2. 1. 4 Narrator's Presentation of Speech Act (NPSA)

NPSA is what speech acts are performed, perhaps also providing some indication of the topic of the speech, but it does not provide its content explicitly. In terms of function and effect, the inclusion of a speech act in NPSA often leads to a summarising effect; while the focus on the speech act gives the impression that the precise utterances made by the character are not important. Because the content of the speech is not presented explicitly, it seems to be applied to summarise relatively unimportant stretches of conversation. (Leech and Short, 1981). The other function is that NPSA can be used to introduce speech that might be subsequently presented in a more detailed form, and the information provided about the speech is associated with a distancing effect (Semino and Short, 2004, pp. 69-70).

The following example from *Americanah* is used to demonstrate the first case of NPSA in that the focus is on the speech act and the summary of the conversation is not important. In this example, Ifemelu has just arrived in America, and Auntie Uju asks her to take care of Dike, Auntie Uju's son in order to save babysitting money. Because Ifemelu is new to things in America, she does not know exactly what certain things are called and how to use

them, etc. The previous day she had fried two ‘sausages’, called ‘hot dogs’ in America, in oil when they are supposed to be cooked in water and the following conversation happens:

When, that evening, Ifemelu told Aunty Uju about the hot dog incident, Aunty Uju said with none of the amusement Ifemelu had expected, ‘They are not sausages, they are hot dogs.’

(Americanah, 2014, p. 107)

In this case, the example shows the importance of NPSA. Ifemelu ‘told’ Aunty Uju, because for Ifemelu this is an interesting incident and should be shared with her. It indicates the topic of the speech but does not explicitly provide its content. The reason for presenting it in this way is that the content of what Ifemelu precisely said is not important; what is important is Aunty Uju’s response, which gives the readers an impression of Aunty Uju’s indifference and coldness to Ifemelu.

Here, NPSA is used to stress the speech act and summarise the unimportant content, as readers already know what had happened in the hot dog incident. It allows readers to move quickly on to the subsequent response from Aunty Uju,...*with none of the amusement Ifemelu had expected, ‘They are not sausages, they are hot dogs.’* This shows Aunty Uju’s attitude towards Ifemelu and made her feel that these were things she should already know but did not. In this particular context, the readers are led to distance themselves from Aunty Uju as Aunty Uju’s critical tone implies she is being critical of Ifemelu, thus allowing the readers to empathise with Ifemelu.

5. 2. 1. 5 Narrator's Presentation of Speech (NPS)

Compared with NPSA and other categories, narrator's presentation of speech (NPS) is more minimalist. It accounts for speech that has occurred but without any indication of what was said. It is unlike NPSA, which can be used to introduce speech that might be presented in a more detailed form in subsequent sentences, or to serve as an indicator of a particular character's point of view. As Short (1996), and Semino and Short (2004, p. 70) note, NPS is usually made up of a clause involving a speech verb, and merely reports that speech is taking place, without any indication of what is said. As seen from the cline above, it moves towards the narrator end of the cline, suggesting that the narrator is in total control. Semino and Short (2004, p. 69) found this indicates a character's inability to hear or to engage with the speech, such as the character is some distance away from the conversation, or the characters in the conversation speak quietly, or the characters are not focusing on the conversation taking place.

"No. I call them. You tell them Igbo can marry not Igbo. They listen to you."

"No, really. I can't do that."

Aisha kept speaking as if she hadn't heard.

(Americanah, 2014, p. 18)

This is the opening of the story, which is narrated through flashback after Ifemelu had become successful but decided to move back to Nigeria. Before leaving, she goes to the hairdresser's. Aisha is the hairdresser who is taking care of Ifemelu's hair and a casual conversation ensues. Ifemelu tells Aisha she is moving back to her hometown while Aisha cannot understand the reason why she wants to go back to Nigeria after so many years in America. For her part, she wants to live in America and marry one of two Igbo men she

has met. But neither of the two men want to marry her and said Igbo can only marry Igbo. Ifemelu told her that Igbo people marry many kinds of people. This triggered Aisha's reaction as shown in the example. The NPS in this example, Aisha's speech occurs without providing information about exactly what she has said. The use of technique of NPS implies Aisha's situation and her vulnerable position of being unable to face issues but only keep talking. On the other hand, this is understood by Ifemelu. She is sympathising with Aisha, and wants to help her but is unable to do so. Therefore, Ifemelu's situation and her frustration with her inability to help Aisha or other people like Aisha in this kind of complex situation establishes Ifemelu's point of view and readers' empathy for Aisha and herself. This occurs because the readers are taking Ifemelu's point of view through the narrator's presentation of speech, therefore sympathising with Aisha and empathising with Ifemelu.

Overall, in this section I have examined five categories of speech presentation according to the orderly movement from figural control to narratorial control between clines on the scale. Along with each category, I have used examples taken from the textual data in the novel *Americanah* to illustrate the form and meaning of the category, and also to show the effect it has on each of them. Respectively, DS is what the character has said or says without any interference by the narrator. It has a straightforward relation to the character's point of view and its effects are produced by how the characters' words are presented. FIS is a crucial category, combining DS and IS. It is used to distance readers from what the character said in order to generate ironic effects and it also works by distancing one character but getting closer with the others. IS is how characters' speech is presented by the narrator, the effects on readers' reliance on the relationship between the narrator and the character, in this case, narrator is only omniscient to Ifemelu inside mind, therefore, representing Ifemelu. NPSA indicates that speech acts have occurred but without providing

the explicit content of speech. It is used to focus on the act of the speech or introduce subsequent detailed information to produce distancing effects. Finally, NPS is more minimalist than NPSA, only indicating the speech that has occurred without any indication of what is said or of following information. It is totally in the control of the narrator at the other end of the figural control, still the narrator is representing what Ifemelu says or thinks and sometimes the narrator even interferes to say more for Ifemelu.

With discussion of five categories of speech presentation and the brief analysis of the cited examples, it is necessary to point out that the variations of each category has two main effects on readers. They are leading readers to distance from one character but close to the other, or vice versa, if at least two characters are involved. With respect to narratorial point of view, the effects of closeness and distance with the focalised character largely rely on the relationship between the narrator and the character, which is again related to the psychological point of view. Crucially, in this study, psychological point of view is created through accessing Ifemelu's mind in relation what she says and the way she thinks. Therefore, sometimes the category of speech presentation also invites readers' empathy for Ifemelu.

5. 2. 2 The categorisation of thought presentation

I have looked at five ways of presenting speech in novels, along with illustrative examples from *Americanah*, and explored the effect this variation can have in relation to point of view change. In particular, I have tried to show how empathy is achieved through point of view effects in speech presentation. For example, the way the speech presentation leads to a better understanding of both the point of view of the speaker and other characters in

relation to the speech category variations, which also allow inferences to be made about the speaker's internal point of view as well as the point of view of the hearer, ultimately influencing the readers' point of view.

In the following section, I will focus on thought presentation. Scholars such as Short (2013), Leech and Short (1981/2007), Simpson (1993/ 2004) and Verdonk (2002) also consider modes of thought presentation. As has been mentioned, the modes of thought presentation are formally the same as for speech presentation and it has been demonstrated that the same scale can be used to present speech and thought merely by changing the speech act verb to a thought act verb, however, the functions are not necessarily the same.

Leech and Short (1981/2007) point out that modes of speech and thought presentation are formally very similar but the presentation of the thought of characters is ultimately an artifice, as we cannot see inside the minds of other people. Although fictional characters and almost everything else in a story are made up, if the purpose of the actions and attitudes of characters is to be made clear to the reader, the readers must share feelings with the character in the story world, the representation of thoughts is therefore a necessity in novels. According to Leech and Short (1981, p. 337), the representation of thought clearly requires a kind of omniscience, which is not necessary for the presentation of speech.

Comparably, there are also five categories on the thought presentation cline: narrator's presentation of thought (NPT), narrator's presentation of thought acts (NRTA), indirect thought (IT), free direct thought (FDT) and direct thought (DT), shown as follows.

And she wanted to ask him, “How else could the host have meant?”

(Americanah, 2014, p. 294)

This example of DT shows Ifemelu’s deliberate, conscious and soliloquy-like thought; the technique of DT that directly presents Ifemelu’s mind to the readers. Readers know that she did not articulate this thought into words artificially, but in a way to invite them to access her mind to see it. This corresponds with ‘the moments of heightened intensity in a character’s inner life’ (Cohn, 1978; Leech and Short, 1981), in this instance, it is an intense moment of Ifemelu’s inner life, which also features a ‘clash moment’ that affects readers’ points of view, generating empathy.

5. 2. 2. 2 Free Indirect Thought

Both FIT and FIS contain a mixture of direct and indirect features. However, their effects are vastly different. This is because with speech presentation, the norm is DS, while with thought presentation, it is IT, so that the use of FIS amounts to a move away from the norm towards the narratorial end of the scale; while the use of FIT amounts to a move from the norm towards the character’s end of the scale.

According to Semino and Short (2004, p. 120), FIT is used to provide more protracted access to the consciousness of characters than other forms of thought presentation, such as IT. In fiction, it is associated with the creation of effects of closeness and empathy towards characters (Leech and Short, 1981; Semino and Short, 2004). Thus, the typical effect of FIT is that it contributes to readers’ interaction with the character. For example, readers might feel very close to the character, as if they are almost inside the characters’ heads as

the characters think, and readers are therefore able to sympathise with the characters' point of view.

*She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. A **man not worth paying any attention to**. Yet his words bothered her, prised open the door for new doubts.*

(Americanah, 2014, p. 213)

This example shows that the character, Ifemelu has already been introduced to the readers of the story from the sentence; *She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man*. It is also implied by 'suggested to her' in the sentence, *He walked with too much rhythm in his step, which suggested to her a certain fickleness of character*. Thus, *A man not worth paying any attention to* is Ifemelu's thought, which produces her internal point of view. FIT contains reflections - value judgments that are consistent with what we know about Ifemelu's beliefs, thoughts and conflict feelings. To some extent, this FIT presentation provides an extended evocation of what is going on in Ifemelu's mind and it allows readers to feel that they are inside Ifemelu's head, vividly thinking what Ifemelu is thinking; *A man not worth paying any attention to*. Then it moves away from the character to the narrator's narration; *Yet his words bothered her, prised open the door for new doubts*. In this case, the combination of the character's thought and the narrator's narration, together also lead to readers' empathising with Ifemelu, as the narrator is omniscient and making the same judgement, agreeing with Ifemelu, therefore, the readers are bound to want to empathise with her and the view of the narrator, which is also Ifemelu's view.

5. 2. 2. 3 Indirect Thought

IT is described by Leech and Short (1981, p. 344) as ‘the norm or baseline for the presentation of thought’. This is because the use of IT is associated with the presentation of content rather than form or wording. IT consists of a reporting and reported clause and the use of tense and pronoun points towards the language of narration, rather than to the character’s thoughts as presented. More importantly, a range of reporting verbs are used, which tend to be verbs of cognition, rather than verbs of perception in relation to linguistic indicators of a particular character’s thoughts, such as, ‘*think*’, ‘*realise*’ and ‘*believe*’. Thus, either linguistic indicators of viewpoint, or IT presents a character’s point of view, especially with the representation of propositional content of the thoughts of the character in the sentence. Semino and Short (2004, p. 128) say, ‘in most cases, IT gives the impression that we are being given the entire propositional content of some particular thought that went through the mind of a participant in the narrative at a particular point.’

This is when Ifemelu is at hairdresser’s, she comments that it is so hot in order not to have a conversation, while the hairdresser replied that the air conditioner broke yesterday, implying the air conditioner does not work as it was broken only yesterday and they do not have time to fix it.

Ifemelu knew the air conditioner had not broken yesterday, it had been broken for much longer, perhaps it had always been broken;

(Americanah, 2014, p. 11)

At this particular point, readers are given exactly what went through Ifemelu's mind from her point of view, because of the representation of Ifemelu's thoughts presented in the IT, which is emphasised by the cognitive verb of linguistic indicator of viewpoint, 'knew'. Readers thus have the impression of exactly what is in Ifemelu's mind and what her internal point of view is like towards other characters or the surrounding situation. This invites readers not only to understand this particular character's thoughts but also see things from her perspective and encourages them to think the way she does. Readers will thus probably also share Ifemelu's belief that the air-conditioner had broken for some time. This example might not invite readers' empathy directly, although it does function to affect readers point of view in the manner illustrated above, leading readers to think the character thinks and gradually develop with her from a deeper interactive understanding.

5. 2. 2. 4 Narrator's Presentation of Thought Act

NPTA presents minimal access to a character's mind, with inclusion of the thought act, but without propositional content indicated. The verbs used in NPTA, which can be linked to linguistic indicators of a particular character's thoughts are, for example, '*remember*' and '*reflect*', which also give the impression of the types of thought processes occurring. Semino and Short (2004, p. 130) discern two main functions of NPTA in fiction, including setting up a contrast between the verb of the thought act and a character's reflections on the indication of the topic of the thought, and contributing to longer stretches of thought presentation, where probably a variety of categories are used to expose readers to the internal states of a character.

Ifemelu swallowed the words "Well, that isn't your name."

(*Americanah*, 2014, p. 107)

In the above example, there is a contrast between Ifemelu's verbal behaviour 'swallowed' and her private reflections, such as "Well, that isn't your name" on the indication of the topic of the thought 'the words'. The sentence in the quotation marks seems either DS or DT, however, it is embedded within NPTA. Therefore, this is the category of NPTA and the quotation mark embedding is the typical phenomenon of NPTA and it might be other categories that are used to expose the internal states of a character to readers. Here, in parentheses it serves to highlight the contrast between Ifemelu's external reaction to Auntie Uju and her internal evaluative reaction. In this context, it plays a crucial role for inviting the readers to 'read' rather than to 'hear' what the character, Ifemelu, thinks. Readers therefore, not only see what the character is doing but also at the same time know what is really in the character's mind.

The other function of NPTA occurs in fiction where there is a focus on the internal states of the character, so that more than one form of thought presentation often occurs in close proximity.

All of them, the madams she interviewed, boasted about what they owed and where they or their children had been and what they had done, and then they capped their boasts with GOD. We thank God. It is God that did it. God is faithful. Ifemelu thought, as she left, that she could write the features without doing the interviews.

(*Americanah*, 2014, p. 412)

The second example involves an NRTA, but the specific thought is focused on the internal states of the character, so that more than one form of thought presentation often occurs in close proximity, such as, IT, ***We thank God. It is God that did it. God is faithful***; while the

focus is on Ifemelu's internal state, *Ifemelu thought, as she left, that she could write the features without doing the interviews.*

5. 2. 2. 5 Narrator's Presentation of Thought

NPT is a possible equivalent to NPS (Semino and Short, 2004, p. 229). It functions to inform the readers that thought is occurring, but does not provide the thought act performed or give any indication of the propositional content of the thought (Short, 2007, p. 235). As a result, the effect of this rarely used category is one of distancing from the thoughts the character is experiencing. And, the tendency for NPT is to be used to provoke the internal experience of the character, rather than for readers to be told about this experience (Short, 2007, p. 235). Thus, NPT 'is only likely to occur when a narrator wants to withdraw for some strategic reason from the showing technique we have to expect' (Short, 2007, p. 235). This example of NPT, as a rarely used category, is not found in *Americanah*.

To sum up, in this section I have examined five types thought of presentation, along with examples extracted from the textual data in *Americanah*. More often, with the stylistic compatibility between speech and thought, however, thought presentation categories are quite different from speech presentation categories. Thought presentation categories are used both to report what the character thinks and to illustrate the character's consciousness of those thoughts and they mainly function to capture the characters' mind and emotional experiences, ultimately having impact on readers through the unsaid internal feelings. Respectively, DT presents the character's conscious, deliberative thought, not artificially but skillfully turning thoughts into words. As a result, readers know that the character did not articulate this thought but in a sense, readers are able to see it. FIT provides more

protracted access to the consciousness of characters than other thought presentation categories, associating with the creation of effects of closeness and empathy towards characters, more importantly contributing to readers' empathy with the character. It creates the impression that the readers are invited to see the entire propositional content of some particular thought that went through the mind of a character in the narrative. Readers are imposed to take this character's point of view. Although NPTA does not present the propositional content and only has minimal access to a character's mind, it functions in two ways: firstly it sets up a contrast between speech and a character's reflections on the speech, and contributes longer stretches of internal thought presentation to the latter. Secondly, NPTA concentrates on the internal states of the character among other categories of thought presentation in close proximity. NTA indicates that thought is occurring, but does not give any indication of the propositional content of the thought, and thus is used to create the internal experience of the character, instead of telling readers about this experience. In relation to the effects of thought presentation, the thought presentation categories predominantly help to invite readers to see, to understand and even to experience with the character's internal states. Thus, the readers disarm themselves to empathise with the characters whose thoughts are exposed to them.

5.3 Concluding remarks

In the previous chapter, I have looked at a range of parameters of point of view, in particular, Fowler's three planes, which give rise to my argument that point of view is likely to be controlled by particular linguistic features, such as small-scale choices of words and sentences, as well as the way in which characters' speech or thought is presented.

On the basis of that, for the purpose of further understanding the point of view creation and how it is employed to invite readers' empathy, I presented another influential model of viewpoint generation device, which is speech and thought presentation in this chapter. This supports the creation of the planes of point of view in various ways. Specifically, in this chapter, I have mainly concentrated on this model. Thus, the category of speech and thought presentation is discussed on its own, also coupled with illustrative examples extracted from the data *Americanah* to demonstrate the point made above.

In the speech presentation category, in relation to the control of the point of view, DS is what the character has said or says. It has a straightforward viewpoint effect on readers by presenting the characters' words directly. FIS is a crucial category. It is used to distance readers from what the character said in order to generate ironic effects and it also works by distancing one character but getting closer with the others. IS is how characters' speech is presented by the narrator, the effects on readers' reliance on the relationship between the narrator and the character. In *Americanah*, the narrator is only omniscient to Ifemelu's inside mind, therefore, representing Ifemelu. In this way, IS is also employed to invite readers' empathy. NPSA indicates that speech acts have occurred, but focusing on the act of the speech or introducing the subsequent detailed information for either distancing effects or closing effects. Again, it relies on the relationship between the narrator and the characters. The final category of speech presentation is NPS, which is more minimalist than NPSA, only indicating the speech that has occurred without any indication of what is said or of following information. It is totally in the control of the narrator at the other end of the figural control, however, still in this study, in *Americanah*, narrator is representing what Ifemelu says or thinks, sometimes the narrator even interferes to say the extra for Ifemelu. Thus, the discussion of five categories of speech presentation shows that the

variations of each category have two main effects on readers: leading readers to distance themselves from one character but become closer to another, or vice versa. From a narratorial point of view, although there are two opposite ends - the narratorial and figural ends of the scale, the effects of closeness and distance with the focalised character largely rely on the relationship between the narrator and the character, which again refers to the psychological point of view. Crucially, in this study, psychological point of view is created through the narrator only accessing Ifemelu's mind, therefore, inviting readers' understanding of her and empathising with her from her point of view. In the category of thought presentation, DT presents the character's conscious, deliberative thought, turning thoughts into words. As a result, readers know that the character did not articulate this thought but it is presented in a form of words, which invites them to experience the thoughts of the character. FIT provides more protracted access to the consciousness of characters, associating with the creation of effects of closeness and empathy towards the character, more importantly contributing to readers' empathy with the character. IT creates the impression that the readers are invited to see the entire propositional content of some particular thought that went through the mind of a character in the narrative. Readers are imposed to take this character's point of view to feel with him or her. NPTA only has minimal access to a character's mind, it functions in two ways: firstly it sets up a contrast between speech and a character's reflections on the speech and contributes longer stretches of internal thought presentation to the latter; secondly, NPTA concentrates on the internal states of the character among other categories of thought presentation in close proximity. NTA indicates that thought is occurring, but does not give any indication of the propositional content of the thought. It is chiefly used to create the internal experience of the character, instead of telling readers about this experience. In relation to the effects of thought presentation, the thought presentation categories predominantly help to invite

readers to see, to understand and even to experience with the character's internal states. Therefore, the readers disarm themselves to feel and empathise with the characters whose thoughts are exposed to them. In short, in terms of psychological point of view used in this particular novel, *Americana*, the application of either speech presentation or thought presentation, the both function to invite readers' empathy towards the particular character, Ifemelu and her life.

To conclude the stylistic frameworks in Chapters 4 and 5, it appears that Fowler's planes of points of view result from Short's linguistic indicators of viewpoint, and speech and thought presentation, as well as the interplay between them. This gives rise to the generation of particular psychological point of view, therefore, inviting readers' empathy.

Based on that, I will apply all the above stylistic devices to the selected clash moments in Chapter 6 to illustrate how empathy created in readers through point of view, while point of view is controlled by linguistic indicators of viewpoint and speech and thought presentation and more importantly, the interplay between them.

Chapter 6: Stylistic analysis of clash moments in *Americanah*

6.1 Introduction

This chapter attempts to address the research questions proposed for the purpose of examining how readers' empathy might be activated by linguistic features in the text. The method chosen for this study is stylistic analysis, and in particular, point of view analysis. As discussed previously, the textual data selected to illustrate the analysis is taken from the novel *Americanah* (see Chapter 2).

It may be necessary at this point to reiterate the research questions:

RQ1: How can we explain that texts can invite readers to empathise or even experience a state of affairs from a character's point of view in the story world?

RQ2: How can specifically the novel *Americanah* evoke its readers' empathy and thereby potentially broaden their horizon?

I have used five extracts to respond to the research questions, which I have called *American pronunciation of the name*, *Hair incident*, *Not being knowable*, *Lazy thinking* and *Table for two*. I have particularly chosen these five extracts from *Americanah* on the basis that each of them is related to one theme and all themes point to one main overarching theme: identity differentiation. As will be shown, *American pronunciation of the name* is about 'pronunciation', implying identity change as indicated by a change in pronunciation. *Hair incident* is about hair style, with 'hair' in representing identity. *Not being knowable* is about American English 'words' that are specifically used by American people and therefore underpin a character's identity his or her 'Americanness'. *Lazy thinking* is about 'thinking',

and suggests that the way in which the characters think differently in the novel is due to their identity differences, which are influenced by their geographical origins. *Table for "two"* is about 'skin colour', which causes Ifemelu to be treated differently by the host of the restaurant, this too stems from the identity difference. The complete list of clash moments can be found in Appendix A. They are all chosen from Ifemelu's perspective and they are either related to, or embedded in 'pronunciation', 'hair', 'words', 'thinking' and 'skin colour' and point to identity. I therefore decided to use these five representative examples to illustrate the research questions.

These five extracts are all narrated from the point of view of an 'omniscient' narrator who has privileged access to the thoughts and feelings of Ifemelu, the focalised character, and we therefore view everything in these incidents in the context of Ifemelu's experiences.

The extract analysis is investigated using Fowler's (1986) taxonomies of point of view and Short's (1996) linguistic indicators of viewpoint, as well as Leech and Short's (1981/2007) model of speech and thought presentation. These linguistic and stylistic features highlight the characters' viewpoint clashes - both external and internal, making them more salient to the readers. The readers are invited to witness these complex points of view and clashes in order to understand the focalised character's situation and thus empathise with her.

The psychological point of view internal Type B, is the crucial source of the projection of empathy. The textual features of point of view are, in particular, realised by the linguistic indicators of viewpoint, and speech and thought presentation, as discussed in Chapters 4 and 5. The five extracts discussed in this chapter demonstrate an external and an internal

clash, in which, typically, the former causes the latter. Thus, external criteria a and internal b of the clash moments are both applied (See Chapter 2).

Firstly, I begin the analysis by providing some background to each extract in terms of the concept of the clash moment. I then go on to examine the salient linguistic indicators of viewpoint and speech and thought presentation in the extracts. I will attempt to show how all the stylistic features, such as point of view and its sub-categories, speech and thought presentation and linguistic indicators of viewpoint, are used to indicate the meaning behind, and to illuminate the potential effects of, point of view. I will then return to the subject of empathy to explain how it is likely to be activated through sharing the knowledge-based schemata between characters and readers in these five extracts. In doing this, I will also offer possible explanations of how empathy may be used to cognitively enrich and expand readers' views.

The extracts will be displayed and analysed in the order in which the book unfolds for the purpose of following the story narrated by the author. I begin with the first extract, *'American pronunciation of the name'*.

6. 2 Clash moment American Pronunciation of the Name

6. 2. 1 Background to extract American Pronunciation of the Name

The extract I have chosen displays two salient clash moments and conflicts of viewpoint in the text. Clash moments are indicated through the viewpoints clash between Ifemelu and her Aunt Uju. This enables readers to witness both Ifemelu's external and internal clashes,

evidenced from the linguistic indicators of viewpoint and speech and thought presentation, which indicate Ifemelu's point of view.

Due to the use of point of view techniques and in particular Fowler's psychological internal Type B, the readers are invited to understand Ifemelu's inner conflict world and empathise with her. At the same time, the extract illuminates how there is a possibility that readers may update their personal knowledge via information from the text. This extract is where Ifemelu recalls the summer of her first arrival in America and how everything she experiences on the journey from the airport to Auntie Uju's home contradicts what she previously imagined.

(1) Their silence was full of stones. (2) Ifemelu felt like apologizing, although she was not quite sure what she would be apologizing for. (3) Perhaps Auntie Uju regretted her presence, now that she was here, in Auntie Uju's wheezing car.

(4) Auntie Uju's cell phone rang. (5) "Yes, this is Uju." (6) She pronounced it you-joo instead of oo-joo.

(7) "Is that how you pronounce your name now?" (8) Ifemelu asked afterwards.

(9) "It's what they call me."

(10) Ifemelu swallowed the words (11) "Well, that isn't your name." (12) Instead she said in Igbo, (13) "I did not know it would be so hot here.

(Americanah, 2014, p. 104)

In the extract, it is Ifemelu's first day in America and her Auntie Uju picks her from the airport. From the very beginning of meeting and especially when Auntie Uju answers her phone, pronouncing her name the English way (you-joo), Ifemelu senses the way her Auntie

has changed, increasing her feelings of separation. The choice of English pronunciation over the Nigerian pronunciation (oo-joo) has created an unexpected cultural and linguistic divide between Ifemelu and Auntie Uju. From Ifemelu's point of view "you-joo" is not Auntie Uju's name in Nigeria. Readers might infer from the text that due to the fact that Auntie Uju lives in America, people call her "you-joo" and she has adjusted to what everyone calls her. However, a name is not just a name, it represents identity. Ifemelu has just arrived in America. She is an African, so from her point of view, Auntie Uju is still the same Auntie Uju she was in Nigeria. Her name was 'oo-joo' not 'you-joo'.

Following the analysis I will discuss Ifemelu's response, which suggests that she disapproves of the change of pronunciation, although she does not voice this. The reasons preventing Ifemelu from showing her real feelings are that her first meeting with the new Auntie Uju and American culture suggests that America is counterfactual to what she had imagined, which alienates her from the beginning. Readers will sense her mental state and empathise with her and share the perspective clash as well as Ifemelu's inner clash both linguistically and culturally.

6. 2. 2 Point of view in American Pronunciation of the Name

As noted, the extract shows how a third person omniscient narrator has access to Ifemelu's perceptions and internal conceptions, but sometimes describes them by using the characters' own words and thoughts. More often the author uses a particular form of words to indicate a character's viewpoint in the narration, which are in accordance with what Short (1996) identified linguistic indicators of viewpoint.

To demonstrate how linguistic and stylistic features affect function, I have analysed this extract sentence by sentence. Specifically, at the beginning of the extract: (1) *Their silence was full of stones*. ‘*Their silence*’ suggests neither of them were speaking, while the value-laden expression ‘*full of stones*’, means, metaphorically, the mood is heavy. This sentence not only leads the readers to imagine the awkward and embarrassing situation, but also to mark the description of the silent situation from the internal thoughts of Ifemelu, who obviously felt extremely uncomfortable as a new arrival in America.

The following sentences (2) and (3) provide readers with information about what Ifemelu felt from her own psychological internal point of view: (2) *Ifemelu felt like apologizing, although she was not quite sure what she would be apologizing for*. (3) *Perhaps Aunt Uju regretted her presence, now that she was here, in Aunt Uju’s wheezing car*.

The use of cognition verb ‘*felt*’ indicate that sentences (2) and (3) are Ifemelu’s feelings. This is also manifested by the use of the adverb, ‘*perhaps*’, suggesting Ifemelu’s uncertainty.

Although ‘*regretted*’ is a cognitive verb, it seemingly indicates Aunt Uju’s inner thoughts, although it is, in fact, inferred from Ifemelu’s point of view. This is evidenced by the use of the deictic proximal determiners, ‘*now*’ and ‘*here*’ in sentence (3). As deictic terms are speaker point of view related, the proximal adverbial deictic expressions ‘*now*’ and ‘*here*’ explicitly indicate that the central character is Ifemelu and it is her feelings that are described to readers. These linguistic indicators evidence the use of psychological point of view, internal type B, which allows the readers to access Ifemelu’s inner world. Moreover, the value-laden adjective ‘*wheezing*’ car suggests Aunt Uju’s car is an old car and making

the noise. This highlights Auntie Uju's poor living conditions in America, which in Ifemelu's eyes are vastly different from what she used to have, such as beautiful dresses, gorgeous car and big house, in Nigeria. Ifemelu's expectations of Auntie Uju's life are still like that she was in Nigeria, or even better. This noticeable change of Auntie Uju gives a hint of other changes in Auntie Uju, which appears in the following sentences: (4): *Auntie Uju's cell phone rang.* (5): *"Yes, this is Uju."* (6) *She pronounced it you-joo instead of oo-joo.* The sentences can be interpreted as to be Ifemelu's perception and thoughts, indicated by the adverb '*instead of*', when she observes from Auntie Uju's direct speech (DS) on the phone with somebody unknown. This does not really suggest that readers witness Auntie Uju's point of view clashing with Ifemelu's, but that it is denoted from Ifemelu's point of view, namely that Auntie Uju's behaviour is not what Ifemelu expected. These sentences also slightly reveal Auntie Uju's ideological point of view preferring her 'Americanah' identity to her African as she calls herself 'you-joo' instead of 'oo-joo'. This also suggests Auntie Uju's adoption of American norms and values. On the other hand, Ifemelu does not expect Auntie Uju to pronounce her name in this way; she asks *"Is that how you pronounce your name now?"* As Ifemelu expects Auntie Uju is still that Auntie Uju with beautiful dress and car and called 'oo-joo' rather than 'you-joo'.

The implicature effects of the conversation are important in the following dialogue between Ifemelu and Auntie Uju. It shows not only their different beliefs individually but also highlights viewpoint clashes between the two individuals. In order to analyse the implicature effects in conversation, I apply Grice's model of conversational implicature (1999, pp. 76-88) (See Chapter 4).

The rhetorical question in sentence (7) “*Is that how you pronounce your name now?*” suggests that Ifemelu is flouting the maxim of quality, asking about something she already knows. Flouting maxims draws attention to an undercurrent of meaning, which is what Grice (1999) refers to as conversational implicature. Here the use of a rhetorical question implies that Ifemelu heard Aunt Uju but asked her deliberately in order to express her disapproval. In answer to Ifemelu, Aunt Uju’s words “*It’s what they call me*” imply that this is not her fault, they pronounce it like this, because this is America. Also the pronoun ‘*they*’ stresses that it is ‘*they*’, not ‘*I*’ call myself that.

Sentences (10) and (11) show a combination of narrative report of thought act (NRTA) and Ifemelu’s direct thought (DT): (10) *Ifemelu swallowed the words* (11) “*Well, that isn’t your name.*” The thought act is illustrated by the verb ‘*swallowed*’. As discussed in chapter 5, there is a contrast between Ifemelu’s verbal behaviour with ‘*swallowed*’ and her private reflections “*Well, that isn’t your name.*”. Since the words are swallowed, meaning Ifemelu does not speak them out loud, the other character would not know what they are; however, the readers still can read these words and know exactly what she thought, namely, “*Well, that isn’t your name.*”. As mentioned previously, the narrator’s account implies that the narrator is omniscient and has knowledge of the feelings of the characters. Specifically, it shows through the verb ‘*swallow*’, which in Oxford English Dictionary (6th edition, 2016) referring to feelings, means ‘to stop yourself from showing a feeling, especially anger’.

And it also shows in sentence (12): *Instead she said in Igbo* as an alternative or substitute. In this extract, ‘*swallow*’ can be recognised as indicating Ifemelu’s thoughts, which restrain her from expressing a feeling of disagreement or even anger. Then, in order to avoid an obvious conflict, although the conflict is already latent, Ifemelu says, sentence (13) ‘*I did not know it would be so hot here.*’ is completely unrelated to the conversation. Here,

Ifemelu is flouting Grice's maxim of relation, saying something unrelated, in order to express her disparagement or even anger. Furthermore, she said it in Igbo (12) *Instead she said in Igbo*; the use of their own language could suggest a criticism of Auntie Uju for abandoning her Nigerian language, as well as expressing Ifemelu's negative feelings. This is also indirectly highlighting Ifemelu's own assertiveness in maintaining her Nigerian identity. This is supported by Kozieł's (2015, pp. 97-113) study: she specifically examines the Igbo language used in *Americanah*, arguing that the use of Igbo in narrative strategies, in certain contexts, acts as a base for recognition in this novel, which could be interpreted as the method of manifestation of characters' different self-identifications, global identities and a dynamic sense of belonging.

Interestingly, in this example, sentences (12) and (13), the author deliberately places the narrator's reporting clause in front of DS: (12) *Instead she said in Igbo*, (13) *'I did not know it would be so hot here.'* This is not the default order; according to Ikeo's (2010) corpus analysis study, the positions of reporting clauses of DS from 574 reporting clauses of DS in fiction, in which, the reported clauses are usually preferred in the initial position rather than final position in fiction. Thus, in this extract, the change in default order is significant. The deviance of the text is therefore salient. Stylistics defines deviance as "the difference between the normal frequency of a feature, and its frequency in the text or corpus." Leech and Shor (1981, p.48). Here, the author deliberately places the narrator's reporting clause in front of DS to emphasise *'Instead she said in Igbo'*.

Thus, the change in default order occurs as a rare case and more saliently, this deviation uses the adverb *'instead'* to create a strong impression on readers. It suggests that Ifemelu

has been internalising her conflicted feelings, trying to manage her emotions in this intense situation. Meanwhile, readers will be aware that what she says is not important, as it is not what she meant. What she really wants to say is “*Well, that isn’t your name.*” By contrast, the prominence of ‘in Igbo’ being mentioned before the actual DS is more important than the content. This invites readers’ understanding of her doing so and empathy from her point of view.

Empathy is caused by a stimulus given to the human brain via music, images, or language (Goldman, 2014). The stimulus in this extract is the language of ‘*their silence*’, ‘*felt like apologizing*’, ‘*pronounce the name joo instead of oo-joo, swallowed the words*’, and ‘*that isn’t your name*’. These stimuli, as socially shared knowledge-based schemata, are activated in the readers. Readers’ schemata of being in a situation of silence, awkwardness or in which they expressed apologetic feelings, when they did nothing wrong, except being present and for suppressing something they wanted to say but could not. These knowledge-based schemata are simulated in some readers due to the perspective-taking, which is derived from ‘socially shared, conventional and cultural knowledge’ (Van Dijk, 1998, p, 57), such as the mental representations in the situation above. Empathy is an imaginative process in which an observer simulates another person’s situated psychological states (Coplan, 2014, p. 5). Therefore, in this case, the readers might imagine being in Ifemelu’s situation in line with their own schemata of ‘*silence or awkwardness, apologetic feelings, suppressing what they want to say but cannot*’, as discussed above, mirroring Ifemelu’s situated psychological state at that moment.

Empathising with a particular character also requires a reader to have some sort of intentional attitude directed toward the characters or their situation, by which the resonating state is linked to him/her (Goldman, 2014, pp. 31-45). This offers an explanation for how readers may be able to pick up affective states and empathise with characters. Moreover, the readers may also play out more complex higher activities in their minds, reconstructing their mental models of personal experience and interplay with the events in the text, thus allowing them to experience growth, through their empathy with the character.

In this extract, the use of psychological point of view internal Type B, leads the readers to take Ifemelu's perspective and empathise with her. Beginning with the first sentences, when describing their silent heavy mood, Ifemelu's cognitive states feeling like apologizing for nothing, sensing Auntie Uju's regret of her presence. When the readers adopt Ifemelu's perspective, their schemata about such situations are activated. In relation to point of view and empathy, Coplan (2014, pp. 3 -19) calls this matching. Matching enables readers to imagine being Ifemelu and undergo her experiences; for instance, the feelings of alienation, apology, and forcefully stopping oneself from showing real feelings. The readers might be also aware that these types of feelings and emotional states belong to Ifemelu, not themselves, but still can empathise with her. Otherwise, as Coplan (2014, pp. 3-19) stresses, if the readers are not able to separate the feelings of the character from their own, by imagining themselves undergoing Ifemelu's experiences, they might possibly suffer what the character is suffering.

In the extract *American pronunciation of the name*, I have examined 13 sentences. The application of linguistic indicators of viewpoint, in particular a number of cognitive verbs,

'felt', *'swallowed'*, or those Ifemelu infers her Aunt Uju's internal thoughts, *'regretted'*, as well as adjective and adverbs: *'apologizing'*, *'not sure'*, *'perhaps'* indicate that it is Ifemelu's internal point of view about her own feelings that she internalises her emotions and thoughts in relation to her identity: a Nigerian newcomer to America and the sense of America being different from what she had imagined; the apparent change of Aunt Uju's identity; feeling apologetic for even being in America.

The use of speech and thought presentation assists readers to know exactly how Ifemelu feels. For example, sentences (2) and (3), FIT, show Ifemelu sensed her Aunt Uju regretted her coming but she is in her car already. There is nothing she can do and only feels like apologising: (2) *Ifemelu felt like apologizing, although she was not quite sure what she would be apologizing for*, (3) *Perhaps Aunt Uju regretted her presence, now that she was here, in Aunt Uju's wheezing car*. The combination of sentences (10) and (11), NRTA and Ifemelu's DT, present readers that what Ifemelu really wants to say but cannot: (10) *Ifemelu swallowed the words* (11) *"Well, that isn't your name."*

Thus, linguistic indicators of viewpoint suggest to readers that the external and internal points of view are Ifemelu's, while speech and thought presentation illustrates what these points of view are and also how she feels. Once readers are positioned along with Ifemelu's inner world, their schemata of being in Ifemelu's situation is most probably activated through socially shared knowledge about silent awkward moments, feeling apologetic for being present and suppressing what they really wanted to say but could not, therefore empathising with Ifemelu. Either way, empathising with or not, through this cognitive

textual information processing, readers' schemata of Ifemelu's situation will be changed based on the knowledge restructure of their own self-schemata.

6. 3 Clash moment Not Being Knowable

6. 3. 1 Background to extract Not Being Knowable

The reason I define this extract as a clash moment, derives from the characters' different points of view, initiated by their identities, ideologies, cultures and life experiences, and realised from the words they used. Curt is Ifemelu's boyfriend. He appears superficial, naïve and inexperienced. He lives '*on the glimmering surface of things*', he neither needs to think nor care much about his life, as he was born into a family and society that do not necessarily require him to do so. On the other hand, Ifemelu's identity, background and experiences are very different to Curt's; she has moved to America from Nigeria. She has experienced different situations as a Nigerian in America and worked in various jobs from babysitter to blog writer. Unlike Curt, she sees differences between countries, cultures and societies. Thus, she is a more sophisticated and experienced woman after all these journeys she has taken. Now, she is trying to fit into the society in which Curt and his friends are used to living.

6. 3. 2 Point of view in Not Being Knowable

In this extract, after Ifemelu has experienced so many difficulties in America. She is finally on the way to success; she has a job, a wealthy, white American boyfriend, Curt, she moves to Philadelphia and lives in a nice place with him. However, she is also beginning to feel that she cannot really fit in and 'here' might never belong to her, no matter how much she has or how successful she is. The extract primarily exhibits Ifemelu's internal

psychological point of view. Sometimes it infers the ideological points of view of Curt and his friends, including their points of view about her.

Thus, a normal conversation between Curt and his friends could give rise to Ifemelu's feelings of isolation and foreignness, and cause her to feel marginalised as an outsider. Ifemelu's perceptual point of view meets criterion a, the external clash, and then Ifemelu's insider feeling, including Curt and his friends' perceptual point of view, inferred by Ifemelu meets criterion b, the internal clash.

(1) His friends were like him, sunny and wealthy people who existed on the glimmering surface of things. (2) She liked them, and sensed that they liked her. (3) To them, she was interesting, unusual in the way she bluntly spoke her mind. (4) They expected certain things of her, and forgave certain things from her, because she was foreign. (5) Once, sitting with them in a bar, she heard Curt talking to Brad, (6) and Curt said "blowhard". (7) She was struck by the word, by the irredeemable Americanness of it. (8) Blowhard. (9) It was a word that would never occur to her. (10) To understand this was to realize that Curt and his friends would, on some level, never be fully knowable to her.

(Americanah, 2014, p. 207)

Sentence (1) *His friends were like him, sunny and wealthy people who existed on the glimmering surface of things*, contains two metaphors: Curt and his friends live in another world where people are happy, wealthy, where everything goes well for them: 'sunny', and 'glimmering', but it is a world which is ultimately superficial, existing only on the 'surface'. However, this world is different from Ifemelu's, and this image representation is seen and conceptualised by Ifemelu. It is indicated by the use of deictic pronoun 'his friends' and 'him' whom are referred to from Ifemelu's point of view.

The metaphors are, as Lakoff (1991) says, vital, as metaphorical thought plays an important role for readers in this sentence. Lakoff (1991. pp. 25-32), in *Metaphor and War*, points out that metaphorical thought, in itself, represents neither good nor bad, but only abstracts, and enormously complex situations are routinely understood via metaphor. The metaphorical understanding of a situation functions in two parts. First, there is a widespread, relatively fixed set of metaphors that structure how we think. Second, there is a set of metaphorical definitions that allow one to apply such a metaphor to a particular situation.

In *Americanah*, metaphors are applied to affect the readers' thoughts. For example, Curt and his friends might be seen as a group, *living on the glimmering surface of life*, due to their identities, background and general behaviour. The value-laden expressions 'sunny', 'wealthy' and 'glimmering', in the English Oxford Diction (2016) respectively, mean 'cheering and bright'; *having a great deal of money, resources or assets*'; and 'shining faintly with a wavering light' respectively. The use of 'surface' implies that all of these things only exist superficially in the world of Curt and his friends. This vision is once again reinforced by the descriptor 'were like', which conveys the meaning of one person having the same characteristics or qualities as the other or others. It also marks the description of the similarities between Curt and his friends' identities as being perceived from the viewpoint of Ifemelu, an outsider. It is, therefore, not possible for Ifemelu to possess these kinds of qualities and become one of the members of the group with such characteristics. She is therefore an outsider while Curt and his friends are seen as an entity or in-group. However, sentence (2) reads 'She liked them, and sensed that they liked her'. The use of these cognitive verbs, 'liked' and 'sensed', offers readers a representation of Ifemelu's cognitive state, and shows her internal point of view. The second use of 'liked' is the

inferred internal state from others, in sentence (2) and continually throughout the extract. The readers know that Ifemelu is the focalised character of the novel, although the pronoun, 'she', is used throughout the text. She is the deictic centre of focalisation especially indicated here by the cognitive verbs 'liked' and 'sensed'. This invites the readers to witness Ifemelu's thoughts and also the impression that she thinks Curt and his friends have of her.

In sentences (3) and (4), the readers are given Curt and his friends' views on Ifemelu, as seen from Ifemelu's point of view: (3) *To them, she was interesting, unusual in the way she bluntly spoke her mind.* (4) *They expected certain things of her, and forgave certain things from her, because she was foreign.* The use of deictic pronouns 'them' and 'they', referring to Ifemelu as the deictic centre, emphasises that this is Ifemelu's point of view rather than Curt or his friends'. Respectively, in sentence (3), both of the adjectives 'interesting' and 'unusual' and adverb 'bluntly' are used to describe Ifemelu from the inferred viewpoint of Curt and his friends. These value-laden expressions are both descriptive and evaluative, which is where the judgmental feel to the description comes from and Ifemelu knows it. Therefore, readers are led not only to take Ifemelu's point of view that *Curt and his friends are sunny and wealthy, existing on the glimmering surface of things*, but also Curt and his friends' point of view from Ifemelu's viewpoint; she is different to them and therefore alienated. Sentence (4) is a continuation of sentence (3). It still presents Curt and his friends' point of view but given from Ifemelu's viewpoint. The use of cognitive verbs 'expected', and 'forgave' marks Ifemelu's perception of what other people think of her, because she is 'foreign', the differences between her and other people are emphasised. 'Foreign' also functions to enhance characteristics of difference. The use of linguistic indicators of viewpoint, 'expected', 'forgave' and the adjective description of 'foreign'

outline both Ifemelu's point of view and the inferred point of view of Curt and his friends, foregrounding the feelings of estrangement. The readers are offered everything from Ifemelu's psychological internal point of view and have no access to Curt and his friends' minds but instead only know them through Ifemelu's eyes, such as in sentence (1): *His friends were like him, sunny and wealthy people who existed on the glimmering surface of things.*

In sentence (5), '*Once*' indicates that this is referring to Ifemelu's temporal point of view following the previous sentences and 'them' suggests that she is also an outside observer – an outsider: (5) *Once, sitting with them in a bar, she heard Curt talking to Brad.* The function of 'them', from a social deixis perspective, helps readers to become closer to Ifemelu and distanced from Curt and his friends. The linguistic indicators of deixis and perceptive verb point to Ifemelu's psychological and temporal points of view, thus positioning readers with Ifemelu to hear and experience the event.

Sentence (6) is DS with the expression 'blowhard': (6) *And Curt said "blowhard".* This is informal American English, meaning 'a boastful or pompous person' in OED, and said by Curt. In the simplest forms of DS, there are two clauses, which belong to two different discourse situations. The reporting clause relates to the situation where the narrator is talking to the reader and the reported clause relates to a previous discourse situation where a character said something to another character. Following on from the previous context, the significance of this DS lies in the content of the utterance, a typical American English word, 'blowhard' said by Curt to his friends. Thus, for Ifemelu as well as some readers, an obscure and uncommon word 'blowhard' used within a group communication, is an in-

group marker and creates a vivid characterisation of Curt and his friends. This separates them from Ifemelu but also distances them from some readers who are identifying with Ifemelu.

In sentence (7), the verb of cognition '*struck*' suggests Ifemelu's inner state, signalling her internal point of view: (7) *She was struck by the word, by the irredeemable Americanness of it.* At the same time, the value-laden expression '*irredeemable Americanness*' demonstrates Ifemelu's internal thought about her ideological perceptive to readers, and helps them understand why Ifemelu was so affected, which actually is Ifemelu's internal evaluation. As OED suggests, '*irredeemable*' means '*not able to be saved, improved or corrected*', in this context it therefore casts a negative meaning onto the neutral word '*Americanness*'. '*Irredeemable Americanness*' in this sentence also implies that it is impossible for Curt and his friends to be fully knowable to Ifemelu, as it is not possible for them to lessen their American characteristics.

Sentences (8) '*Blowhard*', and (9) together constitute a mode of Free Indirect Thought. It is recognisable as FIT because of the emphatic statement sentence (9) *it was a word that would never occur to her.* This sentence can also be seen as referring back to Ifemelu's internalised thought that Curt and his friends think she is foreign, interesting and different from them. Importantly, FIT is used to provide more protracted access to the consciousness of Ifemelu and it is associated with the creation of effects of closeness and empathy towards the characters. Thus, the effect of this FIT is that it contributes to the readers' connection with Ifemelu. For example, readers might feel very close to her, as if they are almost inside Ifemelu's head as she thinks. Thus, this FIT presentation provides an extended evocation

of what is going on in Ifemelu's mind, and increases the possibility of empathy between readers and Ifemelu. This is followed by Sentence (10) *To understand this was to realize that Curt and his friends would, on some level, never be fully knowable to her.* The use of the verbs of cognition '*understand*', '*realize*', the adjective of cognition '*knowable*' and adverbs '*never*', '*fully*' once again inform the readers of Ifemelu's internal thoughts about herself as well as Curt and his friends' viewpoint of her and that she would never be fully accepted and become one of them. Again, this isolates Ifemelu from her friends due to the differences of group categorisation resulting from identities, beliefs, ideologies etc.

Overall, due to the use of psychological internal Type B discussed above, the readers' capability to enter Ifemelu's mind means they are invited to experience Ifemelu's inside conflicts caused by identity categorisation. Schemata of human beings can be evaluative and judgmental of others and occasionally of themselves. As a character in the novel, Ifemelu is presented as a living person, whose thoughts, feelings and life experiences are shared with the readers through the stylistic techniques. She feels marginalised from the American groups, outside the in-group in terms of her African identity. She therefore feels that she would never be accepted or recognised by the group to which Curt and his friends belong. Thus, in terms of knowledge-based schemata with regard to being an outsider within a group, readers' affective emotions towards Ifemelu and her situation can be activated. Particularly, after resonating affective states with Ifemelu, the readers adopt Ifemelu's point of view and thus access the feeling of being an outsider, imagining being her and undergoing her experiences.

As a reader, when reading *Not being knowable*, I could immediately identify with Ifemelu and feel empathy for her situation in terms of shared knowledge-based schemata. As mentioned previously, I am a Chinese person, studying in the UK and English is never used in daily life where I was born. There are also enormous cultural and social differences between UK and China. So, I could completely empathise with when Ifemelu talks about people excusing certain things because she was foreign, as I feel the same way. In my experience, there are two types of circumstances where people excuse things; one is when you are bluntly speaking your mind; other people understand what you really want to express, and therefore ignore the way in which you say it. They think it is interesting and or they are even amused by this slip in tone or the grammatical mistakes you made. This is neither good nor bad; it is just a part of intercultural communication. The other situation is when you seriously propose something, try to make a point or make sense of something by asking a question. However, people think you do not know what you are talking about and in a way they patronise you. This causes feelings of frustration, isolation and inferiority.

Sometimes I feel that no matter how hard I try to learn and gain knowledge and understand people here, I will never be able to fully engage with or be accepted by them. I will always be an outsider on some level. The expression 'Blowhard' has never occurred to me, as well as some other English words. Like Ifemelu, I have been so frustrated about my situation and many times I have blamed myself for not being smart enough, for not knowing these things or not being good enough. However, after reading this part of the novel, I started to 'refresh my schema' - my 'self-schemata' (Dijk, 1998), as Stockwell (2002, p.78) describes it, where a schema is revised and its membership elements and relations are recast. I made an attempt to look at things in a new way and resolved not be too harsh on myself if similar

situations arose. As I know, it is normal that some groups categorised by geography, identity or other criteria are different to other groups or individuals. It is possible that I or we cannot be fully knowable, or also others cannot be fully knowable to us. However, if Ifemelu has been searching for her identity throughout the journey of her life, everybody is the same. This is my subtle identification with the character; as a type of reader, I found a way to forgive my conflicting feeling and to view the world more widely.

Other readers might also be like me; outsiders, identifying or empathising with Ifemelu when they read. Other types of readers - the insiders, having English as their first language and living in their home town, may never have experienced this kind of thing in their life, as mentioned by Bev, one of the reviewers; she says that although she has not experienced the similar situation to that of Ifemelu, reading it enables her to have a picture of Nigerian life and Nigerians making their way in the US and UK, and certainly one could apply this theme universally to anyone trying to make a new life in a foreign country and struggling to adapt and be accepted by the locals. Similarly, readers must refresh or restructure their original ideologies in order to be able to process the unfamiliarity; to accept new information from different perspectives, thereby imagining themselves in the character's shoes and empathising with Ifemelu. Thus, when encountering a similar situation in another context, they might consider the feelings and emotions of others from their point of view and act in a different way. This is where narrative text is like a gym for empathy, refreshing or reconfirming readers' schemata; it is the way readers strengthen their ability to walk in another's shoes and understand how to experience the world from another person's perspective.

Thus, in analysing *Not Being Knowable*, the psychological internal Type B is explicitly and implicitly created through indicators of viewpoint, as well as speech and thought presentation. The use of the cognitive verbs, '*like*', '*sense*', '*understand*', '*strike*' and '*realize*' indicate Ifemelu's internal thoughts. At the same time they also imply her internal point of view.

Despite these cognitive verbs indicating that these are Ifemelu's internal thoughts, readers could see the cognitive verb '*expect*' as coming from Curt and his friends' internal points of view, even though it does not. This is realised from sentences (1) to (4). Value-laden adjectives, such as '*sunny*', '*wealthy*', '*glimmering*', '*interesting*', '*unusual*', '*foreign*' and '*irredeemable*' and value-laden adverbs, '*bluntly*' and '*fully*', are either used to describe or evaluate Ifemelu, or Curt and his friends. But again they are all actually from Ifemelu's point of view. These value-laden adjectives also help readers construct mental representations of two very different worlds: Curt's world and Ifemelu's. Sentences (6) DS and (9) FDT present that how Ifemelu perceives Curt and his friends' world and internalises as part of her inner world, this shows they are not existing in the same world: (6) *And Curt said "blowhard".* (9) *Blowhard. It was a word that would never occur to her.* Words, phrases, clauses and speeches are used through linguistic techniques to create the psychological internal point of view. The form of psychological point of view invites the readers to experience and understand Ifemelu's internal cognitive state, seeing things, other characters, or other characters' attitudes towards her through her eyes. Readers' knowledge-based schemata of being an outsider in a group are activated, as Ifemelu tries to fit into an in-group people who are completely different from her. This socially shared schematic knowledge is thus used to make inferences about the situation Ifemelu is in. As readers compare their own similar or dissimilar identities and experiences, they might

empathise with Ifemelu's feelings of being isolated and never knowable as an outsider.

6. 4 Clash moment Hair Incident

6. 4. 1 Background to extract Hair Incident

Hair incident is one of the most complex clash moments in the novel. It represents striking external perceptual and internal conceptual clashes and different points of view between three characters; the main character, Ifemelu, her white and handsome boyfriend Curt and a strange black man.

(1) One day, at the farmers' market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past and muttered, (2) 'You ever wonder why he likes you looking all jungle like that?' (3) She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. (4) He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. (5) A man not worth paying any attention to. (6) Yet his words bothered her, prised open the door for new doubts. (7) "Did you hear what that guy said?" she asked Curt. (8) "No, what did he say?" (9) She shook her head. (10) "Nothing." (11) She felt dispirited and, while Curt watched a game that evening, she drove to the beautify supply store and ran her fingers through small bundles of silky straight weaves.

(Americanah 2014, p. 212)

This extract takes place after Ifemelu gets a job and moves to Baltimore, where Curt is living. In order to get the job, Ifemelu straightens her hair and this is when her hair begins to fall out due to the chemicals. She then decides to let her hair be the way it is. So following an African hairdresser's suggestion, she cuts her hair short and lets it grow naturally. At this point, the hair has started growing.

In Jacobs-Huey's (2006) research on the symbolic meanings of hair in African American women, hair is not only hair; it is a linguistic and cultural engagement with identities. According to Jacobs-Huey (2006. p. 3), black women's tightly curled hair textures have presented an array of challenges, epitomised in the debate on black hairstyles as indicators of racial consciousness. The suitability of Afrocentric hairstyles at work, and the extent to which cultural notions of 'good' versus 'bad' hair continue to pervade Eurocentric standards of beauty.

Subsequently, according to the African community; if a person who makes her hair into a permanent wave, straightens or dyes it, it is seen as a sign of self-hatred. For them hair, is a symbol that represents their African identities. In this case, the person who changes her hair would state I do not hate my hair, I do not hate my race, or I do not hate my identity (2006, p. 99). In light of Jacobs-Huey's study, from the intertextual reference, the extract shows that this might be the most confusing period for Ifemelu. It is as if she is somewhere in between and is unsure which direction to take. The hair is the symbol of her identity. She is not happy with her straight hair, as it does not seem to represent who she really is. It is also like her African hairdresser Wambui says; her hair rules her and she is battling to make it do what it was not meant to do. On the other hand, she is not comfortable with her natural hair either, because she is not confident enough to accept being herself, being who she is and being seen as inferior and foreign to the dominant others in that society.

Clash moment external criteria a and internal b can thus both be applied to this extract. In line with criterion a, there are external perceptual clashes between the black man and Ifemelu, and between Ifemelu and Curt. Seeing Ifemelu and Curt hand-in-hand, the black

man's attitude suggests that he thinks Ifemelu and Curt should not be a couple because of the differences between them; then Ifemelu's strong emotional reactions, feeling puzzled, conflicted and even angry, has not drawn any reaction from Curt or cannot be shared with him. It is because Curt either has not noticed or did not really care about this small incident. This causes another emotional clash with Curt. Then there is also a mixed conflict clash inside Ifemelu herself: the external perceptual clash between Ifemelu and the black man leads toward the internal clash moment between Ifemelu and Curt and also inside Ifemelu. In another words, Ifemelu's internal conceptual clash is caused by the external perceptual clash. Therefore there are clashes between Ifemelu and the black man, Ifemelu and Curt and inside Ifemelu herself. For example, Ifemelu sensed how the black man perceives her relationship with her white American boyfriend, Curt, based on her hair, her non-white Nigerian identity. When she tries to confront Curt with this, he appears unconcerned, as it is not relevant to him in terms of his identity and life experiences in America. It seems that Curt either did not pay attention to what the black man said or he really does not want to engage with it, as it could raise some uncomfortable and problematic issues. On the other hand, Ifemelu's emotions, as the person who is at the centre of the incident, are different to Curt's. She feels extremely hurt but ultimately only internalises her emotions.

6. 4. 2 Point of view in Hair Incident

The extract begins with the third person narrator, who is able to access, Ifemelu, the focaliser's thoughts. The characters, including Ifemelu, are referred to the third person pronoun. Sometimes therefore there is an ambiguity of points of view between the narrator and Ifemelu. However, generally, the narrator sympathises with Ifemelu and speaks for her.

The opening sentence of this extract, sentence (1) *One day, at the farmers' market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past and muttered*, gives the broad outline of the setting from the spatio-temporal point of view by using time and place references 'one day', 'at the farmers' market', 'in front of a tray of apples', and 'walked past'. Especially, 'she stood', 'a black man walked past' helps readers establish the deictic centre of the character, which is 'she', Ifemelu, with the man walking past her. The adverbial, 'hand-in-hand' suggests an intimate relationship between Ifemelu and Curt. The black man 'walked past and muttered'; 'muttered' according to OED, means speaking in a low voice, because the person seems annoyed about something and is not usually used to express a positive opinion. In this context, it seems that the black man is annoyed by her and mutters at her because of the intimate relationship between her and Curt. While the use of 'a black man' indicates phraseological point of view, included under psychological point of view by Fowler (1996). Smith (1992) notes, labels play an important role in defining groups and individuals who belong to the groups, while racial labels have been of special importance to Black Americans. According to Smith (1992, pp. 496-514), the term of 'Black' is commonly accepted by both 'Black' and 'White'. As linguistically it was the best parallel to or match for "White." If "White" was the proper racial label for that race, then "Black" was the proper term for the "opposite" race. But "Black" also had its negative aspects. It is seen as a derogatory term by some (Taylor, 1988, p. 748). Also Wilkinson (1990) notes, "Black" was chosen as a "deliberate antithesis to 'white.'" Thus, the use of *a black man* indicates the black man is from the same group as Ifemelu and it is the opposite race of Curt.

Sentence (1) presents the spatio-temporal and the psychological points of view in leading the readers to see the black man's attitude towards Ifemelu from Ifemelu's perspective.

This is explicitly shown by sentence (2), the direct speech from the black man, '*You ever wonder why he likes you looking all jungle like that*', in Fowler's (1996) argument (see Chapter 4), speech and thought presentation should also be included under psychological point of view. In this case, sentence (2) indeed shows the psychological point of view of Ifemelu, which is informed from sentence (1), such as, '*she stood*', '*a black man walked past*' indicated the deictic centre of Ifemelu. Thus, it is Ifemelu who is the one perceiving, hearing the DS and interpreting it as a judgmental 'mutter', although it also reflects the black man, as an African –American, with a particular ideological point of view. Both the ideological point of view and psychological points of view highlight the black man's negatively unpleasant attitude towards Ifemelu. This is especially shown through the use of '*all jungle*'. '*Jungle*', in Oxford English Dictionary, '*Jungle*' associates with forest, carrying connotations of primitive, backwards, wild animal in western literature. Referring back to Jacobs-Huey's (2006) study, hair is not only hair; it implies symbolical and cultural engagement with identities. The sentence (2): '*You ever wonder why he likes you looking all jungle like that?*' is spoken by a black man, who might know and share the cultural knowledge about the hair and it thus implies meanings beyond what is suggested by the surface content of her hair being '*all jungle*'. It can further associate 'jungle' with forest, i.e. only monkeys or animals live in the forest. This is racist. One example from D'Souza's book is that he categorises blacks and African-Americans as they are primitive, uncivilised, barbarians and African-American pathologies are cultural, etc (Taylor, 1988; Wilkinson, 1990; D' Souza, 1995, cited in Van Dike 1998).

In this respect, sentence (2) implies that from the black man's point of view, Ifemelu does not belong in America and is not equal with people there, not to mention the fact that she is with Curt, a white American man. More significantly, because this sentence is spoken

by a black man, he was or still is an African-American, but seems to be denying his own identity as one of them, moving himself into another group, a superior 'western' group, where he thinks he belongs. He thus assigns Ifemelu to a jungle-living, primitive and uncivilised group, based on her hair, which is her identity. This outlines the black man's ideology and emphasises his negative attitude towards Ifemelu's hair and her African identity. On the other hand, because he has re-assigned culturally to the group, Curt is in, his attitude towards Curt is different. He is judgemental but discriminatory towards Curt from an in-group perspective. The DS '*You ever wonder why he likes you looking all jungle like that?*' Moreover, according to Grice's cooperate conversational principle, the black man is flouting the maxim of manner in that he is intending the hearer to infer some extra meaning over and above what is said (Grice, 1999). Here, what the black man implies is that Curt should not like Ifemelu looking like that in terms of her hair and her identity.

All the above salient linguistic characteristics are chiefly projected due to the use of psychological point of view, internal Type B, which invites the readers to view the event, and imply other characters' ideologies from one particular character's perspective, in this case, Ifemelu's perception. Thus, sentences (1) and (2) explicitly and implicitly display the black man's ideological point of view through the use of direct speech, creating a vivid effect of distancing him from the readers, leading the reader to witness the way he treats Ifemelu from Ifemelu's point of view.

Sentence (3) is the narrator's representation of thought act (NRTA) on Ifemelu, seen as the mental state of Ifemelu: (3) *She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man.* It shows the juxtaposition of inner and

outer phenomena, with Ifemelu acting, thinking, while acting again. In a way the NRTA makes the sentence ambiguous on whether the narrator is presenting Ifemelu's thoughts or just external events. This merging of inner and outer reality also presents an ambiguity of psychological point of view between the narrator and Ifemelu. However, the use of '*unsure*' indicates that it is Ifemelu's internal state, feeling unsure about what she heard, accordingly, the thinking belongs Ifemelu too: *whether she had imagined those words*. This therefore presents Ifemelu's unexpected confusion and shocked with what she has heard. It shows a character, who is like a living human being' schematic thought of being uncertain about things heard or done.

The use of Internal Type B of psychological point of view through NRTA invites the readers to observe Ifemelu doing something and at the same time to enter into her thoughts, leading to a fuller understanding of her and thus to empathising with her. I will return this point in the following section, in particular discussing empathy.

Sentence (4) represents point of view on the ideological and psychological plane: (4) '*He walked with too much rhythm in his step, which suggested to her a certain fickleness of character.*' Both the use of cognitive verb, '*suggested*' and the use of value-laden expression - attitudinal and ideological viewpoint markers '*a certain*', directly indicate the viewpoint of Ifemelu, specifically her viewpoint of the black man. He walked with '*too much rhythm*'. In the OED, '*too much*' means an intolerable, impossible, exhausting situation or experience, combining '*rhythm*', it depicts the way how the black walks. The use of '*fickleness*' also indicates the black man's changeability from Ifemelu's point of view, constructing the readers to think so too by taking Ifemelu's viewpoint. Especially

with regard to loyalties or affections of fickleness's other meaning, here it implies the black man's change of identity. It would appear that this sentence shows not only Ifemelu's ideological point of view towards the black man, but also her psychological point of view.

Sentence (5) is FIT, it is associated with IT on the one hand, and DT on the other, while the deictic mixture is what typically produces the Free Indirect Thought form and the thoughts presented are less, rather than more subconscious: (5) *A man not worth paying any attention to.* In this sentence, although there is neither any sign of the sentence belonging to Ifemelu, nor the narrator narrating Ifemelu thought, nor using quotation marker to indicate that 'Ifemelu thought'. Intertextually, we know this FIT is Ifemelu's thoughts, while the use of FIT creates the effect of the readers feeling closer to the character's thoughts, rather than being estranged from her.

The conjunction 'Yet' suggests that sentence (6), *Yet his words bothered her, prised open the door for new doubts*. The use of the plural noun, 'doubts' indicate there are more than one doubt. Presumably, one is Ifemelu's hesitation or uncertainty about the black man's behaviour, indicated in sentence (3): *She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man.* The second doubt might be her identity regarding her hair. As discussed earlier, hair is a symbol of African' identity. However, the black man seems disgusted by the fact that Curt and Ifemelu are together, because Ifemelu and Curt have different identities. Their identity differences are mainly shown through Ifemelu's hair, which the black man views as like Africans in the jungle, i.e. primitive, indicated in sentence (2): *"You ever wonder why he likes you looking all jungle like that?"*.

Sentences (7) to (10) are presented in the form of a dialogue, mainly through direct speech: (7) *'Did you hear what that guy said?'* (8) *She asked Curt.* (9) *"No, what did he say?"* (10) *She shook her head.* (11) *"Nothing."* DS is marked through the use of quotation marks from Ifemelu and Curt without the interference of the narrator. Despite the reporting clauses in sentences (7) and (9), these are only pure report from the narrator. Therefore, sentences (7), (8), (9) and (10) can be categorised into External point of view, Type C, describing the characters from a position outside the characters' consciousness. By using external Type C to respectively present Ifemelu and Curt's psychological points of view to the readers, sentences (7) and (11) and (9), are Ifemelu's words, while (8) are Curt's. The observable viewpoint differences are highlighted through the direct speech presentation from the two different characters. When Ifemelu heard what the black man said *'You ever wonder why he likes you looking all jungle like that'*. This is a full and clear sentence and we know Ifemelu actually heard these words. However, Ifemelu asked Curt *'Did you hear what that guy said?'* to open up to Curt about her thoughts about the black man being racist. On the other hand, Curt does not really want to engage in such a heavy topic or for him it is not a matter, thus he says *'No, what did he say?'*. This apparently stops Ifemelu sharing her thoughts with Curt, feeling not being understood and down, and thus helpless, she says *"Nothing"*.

The conversation based on Ifemelu and Curt's DS leads the readers to objectively observe or even vividly experience how Ifemelu's confusing feelings are caused and not apprehended by other characters, and also showing how she is disappointed by this.

Sentence (11) returns to internal Type B psychological point of view, where the narrator reports Ifemelu's feelings, intentions and actions, as the narrator gives us access to her thoughts again: (11) *She felt dispirited and,* In the meantime, the narrator externally

recounts Curt's behaviour *while Curt watched a game that evening*. At this point, readers might be imagining what they would do if they were in that kind of situation that not being understood, not being able to share the thoughts with their boyfriend/girlfriend, and worse he/she watched a game like nothing happened. This causes Ifemelu's action: *she drove to the beautify supply store and ran her fingers through small bundles of silky straight weaves*, making readers feel with her.

The readers are therefore first led to see and feel Ifemelu's dispirited and disaffected feelings that she has not received any support or understanding from anyone, not even from her boyfriend. Moreover, the feelings of estrangement, alienation, isolation and confusion almost misled her to want to be somebody else who is not like her.

Based on the detailed analysis on point of view with respect to the concept of identity, readers may adopt Ifemelu's perspective, they imagine or reconstruct themselves as being Ifemelu undergoing Ifemelu's experiences. In this extract, it is mainly readers' knowledge-based emotional schemata about people's feelings which are activated. For example, the schemata of being racism or insulted; not understood or unable to share their feeling with somebody who are close to. They cannot understand as they have not experienced what you have experienced, therefore, you feel down and lost.

Specifically, at a certain point, readers' empathy is activated accordingly to imagine Ifemelu at the farmers' market with her boyfriend standing hand in hand, when a strange man's comment and behaviour triggers her deep doubts about her identity and her beliefs, which arouse conflicting feelings inside herself; an unacceptable version of herself created

by other people or society. The readers are encouraged to experience and understand the situations, the feelings and beliefs of Ifemelu and understand what it is like being her. Readers' empathy for Ifemelu may vary in degree - the extent of which also depends on the readers. In addition, readers are required by their empathetic neurons to be aware of the fact that Ifemelu is a separate person from them in the novel and that she has her own unique thoughts, feelings, desires and characteristics. This enables the readers to deeply empathise with Ifemelu while still maintaining self-other differentiation. In doing so, readers also have a cognitive sense of themselves as separate physical entities with independent internal states, personal identities, and lives beyond the situation and can distinguish what happens to others from what happens to themselves.

Finally, through analysing *Hair incident* I further investigate about how the novel *Americanah* specifically affects its readers' sense of empathy. The linguistic indicators of viewpoint, specifically, the daxis, '*one day*', '*in front of*', '*walked past*', '*looked back*'; the perceptive verbs, '*stood*', '*muttered*', '*stopped*' and the laden-value expressions, '*too much*', '*a certain fickleness of*' and '*beautify*', they interplay with each other to help readers construct the mental representation of the incident, the *hair incident*. The use of the cognitive verbs, '*suggested*', '*unsure*' and '*felt*' suggest to readers that internal thoughts about things are Ifemelu's, it is Ifemelu who felt dispirited, not being understood and even unable to share her feelings with her boyfriend. In terms of speech and thought presentation, in particular, DS presents individual characters, a black man, Ifemelu and Curt, with different characteristics as well as their attitudes towards each other: "*You ever wonder why he likes you looking all jungle like that?*", "*Did you hear what that guy said?*", "*No, what did he say?*", "*Nothing.*". IT reveals Ifemelu's point of view, especially with the representation of propositional content of the thoughts of Ifemelu in the sentence: *She*

stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. A man not worth paying any attention to. Yet his words bothered her, prised open the door for new doubts. NRTA, as discussed in Chapter 5, sets up a contrast between the verb of the thought act, here is *'felt'* and Ifemelu's actions on the indication of the topic of the thought, contributing to longer stretches of thought presentation to expose readers to Ifemelu's internal states: She felt dispirited and, while Curt watched a game that evening, she drove to the beauty supply store and ran her fingers through small bundles of silky straight weaves. The employment of all these linguistic features and the interplay among them function together to activate readers' socially shared schemata about people's behaviour and feelings, ultimately invite them to empathise with Ifemelu and her situations.

6. 5 Clash moment Table for Two

6. 5. 1 Background to extract Table for Two

This extract is another clash moment in the novel and was chosen according to criteria external a and internal b, as defined in Chapter 2, 2. 5. The external clashes are between the host in a restaurant and Ifemelu, and Ifemelu and her white American boyfriend Curt and are mainly Ifemelu's internal clash. Therefore both external criteria a and internal b are applied. Here, Ifemelu and Curt broke up, the various reasons behind are unfolding. The following stories form the whole picture of why Ifemelu and Curt cannot be together, which is related by Ifemelu at a dinner party in Manhattan some years later.

When the host at the restaurant saw Ifemelu and Curt walk in, he only asked Curt, “*Table for one?*” To the host, it is as if Ifemelu does not exist or cannot believe she is with Curt in this kind of restaurant. This causes the first clash between the host and Ifemelu. However, the clash is also between Ifemelu and Curt, as well as later inside Ifemelu because of Curt’s inability to comprehend her. Curt does not understand Ifemelu and their social situation, as Curt sees things from his world, which is different from hers. This is crucial, as it is hard for Ifemelu to tell Curt what she thinks or feels in this kind of situation, and even if she did tell him, Curt would not be able to comprehend it. This hurts Ifemelu more and enhances her sadness, loneliness and alienation, intensifying her internal clash. Interestingly, other characters cannot see, but readers can. This is because the extract is narrated from Ifemelu’s point of view and in particular through psychological internal narration. I will, therefore, use this extract to show how points of view are created and applied to invite readers’ empathy through language in use.

(1) *When they walked into a restaurant with linen-covered tables, and the host looked at them and asked Curt, “Table for one?” Curt hastily told her the host did not mean it “like that?”*. (2) *And she wanted to ask him,* (3) *“How else could the host have meant it?”* (4a) *When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her* (4b) *as they checked in, a steadfast refusal, smiling and looking only at Curt,* (4c) *she wanted to tell Curt* (4d) *how slighted she felt,* (4e) *worse* (4f) *because she was unsure* (4g) *whether the woman disliked black people or* (4h) *liked Curt.* (5) *But she did not, because he would tell her she was overreacting or tired or both.* (6) *There were simply times that he saw and times that he was unable to see.* (7) *She knew that she should tell him these thoughts, that not telling him cast a shadow over them both.* (8) *Still, she chose silence, until the day they argued about her magazine.*

(Americanah, 2014, p. 294)

6. 5. 2 Point of view in Table for Two

The exact shows external and internal clashes which are indicated through the points of view. I analyse Ifemelu's points of view and how they are created through linguistic indicators of viewpoint and speech and thought presentation. The first sentence (1), *When they walked into a restaurant with linen-covered tables, and the host looked at them and asked Curt, "Table for one?"* leads the readers to a restaurant, outlined by the spatio-temporal point of view, indicating spatial relationships and directions. This is shown by the verb phrase 'walked into'. The deictic pronouns '*they*' and '*them*' are crucial, because from these pronouns, readers can tell that it is two people, Ifemelu and Curt, who walked into the restaurant. However, The host looked at '*them*', the two people, but only asked Curt '*Table for one?*'. The moment is both insulting and impolite for Ifemelu, Readers may feel these with Ifemelu already. The complex social relationships between Ifemelu and Curt, as well as Curt and the host and Ifemelu and the host are highlighted through these terms; '*they*', '*them*', '*Table for one*', as described above. At the same time, Shorts' psychological sequencing, discussed in Chapter 5.2.2, contributes to the creation of the spatio-temporal point of view as well as psychological point of view. The sequence of events is depicted in a way to present the sequence of impressions of '*they*', Ifemelu and Curt, '*walked into*' a restaurant, from whose viewpoint the readers are positioned, waiting to see what happens. Psychological sequencing, in a way, addresses the overlap between the spatio-temporal plane, the ideological plane and the psychological plane. Readers thus see what Ifemelu sees, first they see '*they*', and then they see the host, '*looked at*' and '*asked*'. However, the host looked at '*them*' but asked only '*Curt*', "*Table for one*", despite the fact that it is clear in sentence (1) that '*they*' walked in and the host looked at '*them*'. From the very beginning, the reader constructs a mental model of two people entering a restaurant with linen-coved tables. The use of value-laden adjective '*linen-covered*'

implies this is an exclusive restaurant. Readers might also infer that in this kind of restaurant customers are treated politely. However, when Curt and Ifemelu walked into the restaurant, the host only looked at Curt and asked him table for one person. Readers are therefore psychologically positioned to perceive and experience feelings of being ignored with Ifemelu.

The following sentence (2) is IS, but it contains an extensive quotation inside IS: *Curt hastily told her the host did not mean it “like that?”*. According to Semino, Short and Culpeper’s (1997, pp. 17-23) phenomenon of the ‘Q’ designation, the extensiveness of the quotation indicates that the quoted material functions as a major constituent inside a clause of IS, suggesting ‘veracity and immediacy’. In this sentence, the important constituent is ‘like that’, and also as ‘veracity and immediacy’ suggested, this quoted constituent is the fact of being true or correct. Also, as discussed previously, one feature of IS the narrator possesses is to impose an interpretive filter upon the utterances of the characters. Although it is neither entirely controlled by the narrator, nor directly uttered by the character, it relies more on the interpreting or emphasising voice of the narrator. Here the IS with the quoted words by Curt shows the narrator’s interpreting voice is not only empathising with Ifemelu but is clearly from Ifemelu perception. As from Ifemelu’s point of view, Curt clearly knows why the host’s attitude is ‘*like that*’; he is being racist and discriminating her. This is evidenced and implied by the use of the value-laden adverb ‘hastily’, suggesting Curt told Ifemelu hurriedly only because he knew what the host is doing. Ifemelu noticed this and this only makes Ifemelu feel worse than if Curt just does not really know.

Then sentence (2), DS *And she wanted to ask him, “How else could the host have meant it?”*, shows what Ifemelu’s conscious thought is and creates the impression that suggests what she really thinks; in this instance, what Ifemelu really thinks is that the host did mean what Curt said the host did not mean that Ifemelu does not belong here; she is not one of them.

Sentences (4) supplements what Ifemelu thinks and why Ifemelu thinks so by a temporal shift. It is shifted from the present, at the restaurant to an event in the past, at a bed-and-breakfast in Montreal. The similar thing happened there:

(4a) When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her

(4b) as they checked in, a steadfast refusal, smiling and looking only at Curt

(4c) she wanted to tell Curt

(4d) how slighted she felt

(4e) worse

(4f) because she was unsure

(4g) whether the woman disliked black people or (4h) liked Curt.

I dissected this complex compound sentence into clauses from (4a) to (4h) for the analysis. It shows that the main clause is (4c), which is modified by (4a) and (4b) before and (4d) to (4h) after.

Thus, the cognitive verb ‘*wanted*’ used in the main clause (4c) indicates a particular character’s thought, which here is Ifemelu’s thought. The dependent clauses (4a) and (4b)

are attached to the main sentence (4c) before, to set up the scene. The cognitive verbs '*felt*' and '*unsure*' are used in the dependent clauses (4d), (4e) and (4f): '*felt*' in (4d) and shared by (4e) suggests to the readers how Ifemelu felt slighted and worse; '*unsure*' in (4f) tells the readers how Ifemelu is confused and doubtful about herself. Therefore, the main sentence (4c) invites the readers to feel what Ifemelu feels; the dependent clauses (4d), (4e) and (4f) containing cognitive verbs, are employed not only to show they are Ifemelu's internal states but also enhance the degree of Ifemelu's feelings. Although, the other cognitive verbs '*disliked*' and '*liked*' are used in (4g) and (4h). They are seen as the sub-dependent clauses depending on (4f). If (4f) indicates that it is Ifemelu who was unsure, then (4g) and (4h) are what Ifemelu was unsure about; they are perceived from Ifemelu's point of view: (4g) *whether the woman disliked black people* or (4h) *liked Curt*.

Sentence (5), *But she did not, because he would tell her she was overreacting or tired or both*. '*But*' as a conjunction is used here to introduce a response expressing a feeling such as surprise or anger. From the context, based on shared schemata about people's mind and behaviour, readers might infer that she did not ask what she wanted to ask. It is because Ifemelu is feeling angry, which is substantiated by another subordinate clause through a subordinating conjunction '*because*': *because he would tell her she was overreacting or tired or both*. In this way, readers understand what Ifemelu really wanted to ask via the use of DT "*How else could the host have meant?*"; and also understand why she did not ask because of what she felt and knew what Curt would be like.

Readers not only are given the impression of how Curt acts and thinks from Ifemelu's point of view, but are also invited to experience a suppressed feeling with Ifemelu. Sentences

(6) to (8) together, constitute Ifemelu's inner world through the use of FIT technique, which distances readers from Curt by saying sentence (6): *There were simply times that he saw and times that he was unable to see.* However, this is not to say Curt is necessarily like that, it is Ifemelu's impression that Curt is like that. Sentence (6), in particular, is Ifemelu's thought about Curt that he saw sometimes but was unable to see. The use of value-laden adverb '*simply*' enhance the degree of irony about the simplicity of seeing and unseeing, suggesting that Curt sees all these sort of things happening but chose not to see.

In sentences (7) and (8), the use of cognitive verbs, '*knew*' and '*chose*' indicate that they are Ifemelu's thoughts; they are her internal psychological point of view. Readers are therefore invited to see how Ifemelu thinks: (7) *She knew that she should tell him these thoughts, that not telling him cast a shadow over them both.* (8) *Still, she chose silence, until the day they argued about her magazine.* Moreover, the noun phrase '*these thoughts*' in sentence (7) refers back to (4c-h) and (6), telling readers specifically what these Ifemelu's thoughts are: Ifemelu knows that Curt sees and knows what happened to them but he pretended not to see it; Ifemelu also knows if she told Curt how she feels about what happened at the restaurant, at the hotel or at farm market, it would do no good to their relationship.

Thus, as described in (7), Ifemelu wants to tell Curt her feelings, but implies that not telling casts a shadow over them. '*Casting a shadow*', in OED (6nd edition, 2016) is defined as '*spoiling a good situation with something unpleasant*' so if Ifemelu tells how slighted she felt about what they encountered, it would spoil a good situation and we know from our own schematic knowledge of people's feelings, it is impossible to ask people not to feel

unpleasant by telling them not feel so. Ifemelu is therefore aware that if she tells Curt how she feels, it would surely cast a shadow over them and especially over Curt. Thus in sentence (8) *Still, she chose silence until the day they argued about her magazine*, the value-laden adverb, 'still' implies that the situation is continuing to happen and Ifemelu choose silence, up to a point where she no longer can.

Readers' schematic knowledge of the hosts, the restaurants and the hotels are activated by these stimuli. At the same time, readers also bring back their own schematic knowledge of restaurants, hotels and hosts, especially people who are like the host, so they are able to relate what they have experienced to Ifemelu's situations. Particularly, when Ifemelu is in the restaurant, the host treats her like she does not exist and Curt's reaction is seeing it but trying to cover for the host; or in the hotel when Ifemelu was not acknowledged as they checked in, Curt was also unable to see it. In relation to knowledge-based schemata shared by readers and Ifemelu, readers understand what Ifemelu has experienced and thus empathise with her.

To summary then, *Table for two* is an example used to address the research questions. It is analysed on the basis of two external clash moments and one internal clash moment featured in criteria a and b. The two external clashes are between Ifemelu and the host then Ifemelu and Curt, while the internal clash is saliently inside Ifemelu, which is again caused by the two external clashes. This is highlighted through the application of internal point of view, from the opening sentence when they walked into the restaurant, constructed by the spatio-temporal point of view, then primarily all along by psychological point of view

indicated through the access into Ifemelu's thoughts and view of events from her perspective.

Again, in this extract, the points of view are created by linguistic indicators of viewpoint and categories of speech and thought presentation. The use of verb phrases '*walked into*' and '*looked at*' create the spatio-temporal point of view and at the same time set up the mental model of two people entering a restaurant. The use of cognitive verbs, '*wanted*' and '*felt*' and the deixis '*they*' and '*them*' contribute to the realisation of psychological point of view. Readers are also invited to view or feel the event from Ifemelu's point of view.

The use of a number of examples of thought presentation, especially DT, IT and FIT, present to readers what is in Ifemelu 's mind and also why she has these kind of thoughts by giving the readers the access to Ifemelu: (3) *And she wanted to ask him, "How else could the host have meant?"*; (4c) *she wanted to tell Curt how slighted she felt*; (6) *There were simply times that he saw and times that he was unable to see.* (7) *She knew that she should tell him these thoughts, that not telling him cast a shadow over them both.* (8) *Still, she chose silence.*

These linguistic features help the readers construct mental representations of different events in their minds. In particular, spatio-temporal and psychological points of view are used to evoke readers' schematic knowledge of the restaurant, the host, Curt, Ifemelu and the interaction between them, to process the text from Ifemelu's point of view.

Thus, when reading that the host in the restaurant ignores Ifemelu as if she was not there; when the hotel does not acknowledge Ifemelu as she and Curt check in; when she wanted to tell Curt about how she felt but knows this would cast a shadow over them and when she has no choice but chooses silence, readers are actually given clues about what the situations are like and know how Ifemelu feels. Therefore, readers' schemata of feelings of being like Ifemelu are evoked and reconstructed and their empathetic neurons activated accordingly.

6. 6 Clash moment Lazy Thinking

6. 6. 1 Background to extract Lazy Thinking

This extract is again narrated from Ifemelu's point of view in relation to Ifemelu's African-American boyfriend, Blaine's, actions and speaking, observed from Ifemelu's perspective. It concludes two clash moments, one features criterion a and the other b, namely, the external clash moment and internal clash moment. The perceivable external clash is between Ifemelu and Blaine, which is embedded in the internal one, Ifemelu's internal clash. I will first examine the external clash, and then analyse how it is embedded in the primary context to cause the other clash, Ifemelu's internal clash.

The external clash between Ifemelu and Blaine occurs when Ifemelu expressed the similar opinion to Shan, which is thinking about the First, the Second and the Third World in terms of their political and economic divisions, and making a claim that when people have different opinions and ideologies towards certain things, it is because they are from different worlds. In this extract, both Shan and Ifemelu use this world categorisation as basis to express their opinions. Thus, when Ifemelu and Blaine meet his

sister Shan at Shan's place. Ifemelu witnesses Blaine's actions, attitude and the way he speaks to Shan, recalling a moment where a similar situation happened between her and Blaine, but generated a completely different response from him.

(1) "This French guy, rich guy. It's funny, I met him at the airport for fuck's sake. I tell him I have a boyfriend and he goes 'Then I will admire from afar and bide my time.' He actually said 'bide'." Shan sipped her drink. "it's nice how in Europe, white men look at you like a woman, not a black woman. Now I don't want to date them, hell no, I just want to know the possibility is there."

(2) Blaine was nodding, agreeing. (3) If anybody else had said what Shan did, he would instantly comb through the words in search of nuance, and he would disagree with their sweep, their simplicity. (4) Ifemelu had once told him, as they watched a news item about a celebrity divorce, that she did not understand the unbending, unambiguous honesties that Americans required in relationships. (5a) "what do you mean?" (5b) he asked her, (5c) and she heard a looming disagreement in his voice; (5d) he, too, believed in unbending, unambiguous honesties.

(6) "It's different from me and I think it's because I'm from the Third World," she said. (7) "To be a child of the Third World is to be aware of the many different constituencies you have and how honesty and truth must always depend on context." (8) She felt clever to have thought of this explanation but Blaine shook his head even before she finished speaking and said, "That is so lazy, to use the Third World like that."

(9) Now he was nodding as Shan said, "Europeans are just not as conservative and uptight about relationships as Americans are. In Europe.... In America....."

(Americanah, 2014, p. 320)

In this extract, whilst watching a news segment featuring American celebrities' relationships, Ifemelu explained that she did not understand this kind of rigid and inflexible

relationship because of her background, because she is from Africa, the Third World. Blaine does not agree with this opinion and cannot accept it. He simply thinks that is lazy thinking, a generalisation or stereotype of understanding of the world. This clash is mentioned in the context of Blaine's different attitudes toward his sister, Shan. This is Ifemelu's memory, which is triggered by the current event. This also causes Ifemelu's internal clash. As shown from sentences (1), what Shan said about the French guy and Europeans is generalising and stereotyping. This is derived from the model of the Third World division. Then, the last sentence in the extract specific refers to Europeans and Americans' attitudes towards relationships, which is again derived from the categorisation of the Third World. With this, Blaine is nodding and agrees. By contrast, Blaine's attitude here considerably different with he has towards Ifemelu. This is disturbing and incomprehensible from Ifemelu's point of view. Possibly, it is also inexplicable from the readers' point of view in relation to the schemata of relationship about lovers and sisters-in-law. People's schemata about relationships between lovers is that they are very close to each other. They share their thoughts, feeling and ups and downs with each other. One is always there being supportive and understanding and to make the other one a better person. Of course, there are other different types of relationships in people's schematic knowledge, such as, conflicts, arguments or fights, although this kind of relationship cannot last and the relationship will ultimately break up.

Polyzon (2014) confirms Quinn's (1996, pp. 422) model of relationship in 'the contractual terms of the marketplace' that a relationship is seen as an exchange of emotions between the two participants. When you fall in love you give your whole self and it is a shame if you don't get anything back. 'You give everything' means you give all of your emotions - you would expect love in return. This type of schemata of relationship might be shared

socially by people. Thus, when Ifemelu tries her best to be clever by sharing her opinion about American relationships, her boyfriend, Blaine shows no interest and disagrees with a disdainful attitude. The reason Ifemelu tries to be clever, is that her boyfriend is a professor at Yale University and she therefore feels she needs to say something that could attain that level. Yet, as mentioned earlier, to Blaine, this opinion is, a generalisation and a stereotype. To Blaine it represents Ifemelu's lazy thinking. Blaine does not show any understanding of her. However, when Blaine's sister expresses a similar opinion, he shows great interest in it. He nods and agrees with everything she says. In the novel, the character of Ifemelu is created by readers as a mental model and they are able to enter into her world. From Ifemelu's point of view, readers' empathy is evoked, allowing them to share Ifemelu's feelings, thoughts and internal clashes as they identify with her.

6. 6. 2 Point of view in Lazy Thinking

In this extract I show how spatio-temporal, and in particular, psychological points of view are created by the use of linguistic indicators of viewpoint and speech and thought presentation.

Psychological point of view invites readers' empathy for the focalised character, Ifemelu and the situation she is in. This occurs through socially shared schemata of relationships between lovers and the 'in-laws' by readers and their created characters - see the discussion on schemata on relationship above. This, I suggest, ultimately contributes to the viewpoint change in the readers' mind by reconstructing their schemata and expanding their knowledge.

In the same way as the rest of the novel, the extract is also narrated in the third person. In this section, I will first examine the external clash, sentences (1) to (9), which have a high frequency of linguistic indicators of viewpoint and speech and thought presentation, resulting in the projection of Ifemelu's point of view.

Sentence (1) is Shan's DS. Shan is telling a story of meeting a French guy and at the same time, she expresses her opinion which is a generalisation of Europe, European men and their attitudes to black women: (1) *'This French guy, rich guy. It's funny, I met him at the airport for fuck's sake. I tell him I have a boyfriend and he goes 'Then I will admire from afar and bide my time.' He actually said 'bide'.*" Shan sipped her drink. *"It's nice how in Europe, white men look at you like a woman, not a black woman. Now I don't want to date them, hell no, I just want to know the possibility is there.'* Although sentence (1) is Shan's DS, which is indicated by the quotation marks in the extract, according to the feature of DS (discussed in Chapter 5), the DS reflects the character's points of view. The characters speak directly for themselves and normally this helps readers understand the characters and their points of view and become closer with one character and distance themselves from the other or others. However, in this case, although it is Shan's DS, but also within the quotation marks, we can see sub-DS quoted in quotation marks and they are either from Shan or the French guy. Interestingly, there is one sentence, inserted sub-DS between Shan and the French guy: *Shan sipped her drink.* This therefore shows that Shan's DS is interfered by the narrator, suggested by the perceptive verb '*sipped*'. The use of the perceptive verb '*sipped*' implies that Shan's DS performance is observed by somebody. The use of cognitive verbs in sentences (3) to (10) indicate then indicate that this is Ifemelu's observation and the event is presented from her point of view. Sentence (2),

Blaine was nodding, agreeing, shows Blaine's reaction to Shan's DS, sentence (1). This is also perceived by Ifemelu and marked by the use of '*nodding*' and '*agreeing*'.

Sentence (3), *Ifemelu had once told him, as they watched a news item about a celebrity divorce that she did not understand the unbending, unambiguous honesties that Americans required in relationships*. The use of '*once*' and the past perfect indicate a temporal shift. Thus, this is a memory of containing the external clash moment between Ifemelu and Blaine. From the sentence, readers know, '*once*', on one occasion, in a case of celebrity divorce, Ifemelu did not understand this or it could be interpreted that Ifemelu actually did not agree American values about the relationship. Ifemelu does not say she disagrees, however because of the use of value-laden adjectives, '*unbending, unambiguous honesties*' we can see that she does. For her, the knowledge of relationship to Americans is '*unbending*' and '*unambiguous*'. In other words, it is too rigid, formal or reserved and implies that the American concept of relationship is not shared by Ifemelu. However, Blaine disagrees with this too, which is implied in the following clauses:

(5a) "*what do you mean?*"

(5b) *he asked her,*

(5c) *and she heard a looming disagreement in his voice;*

(5d) *he, too, believed in unbending, unambiguous honesties.*

Specifically speaking, it seems that (5a) is a question in the form of Blaine's DS but actually it is not. It is an expression of disagreement from Blaine, showing by him questioning Ifemelu '*what do you mean*' with a disdainful attitude. This is perceived and internalised

as a ‘disagreement’ and Ifemelu also arrives a conclusion (5d) from her point of view: (5d) *he, too, believed in unbending, unambiguous honesties.*

In addition, although ‘*What do you mean?*’ is a DS. According to the feature of DS, it should be Blaine’s point of view, however, sentence (3) makes a temporal shift and thus the event is shifted to Ifemelu’s memory. Therefore, (5a), (5b) and (5c) are all actually Ifemelu’s point of view, which lead readers to view everything from her position.

In this case, the four clauses: (5a), (5b), (5c) and (5d) construct a mental model of Blaine for readers from Ifemelu’s point of view. It starts from Blaine ‘*asked*’ her, Ifemelu ‘*heard*’ Blaine’s reaction, the evaluative terms, ‘*a looming disagreement in his voice*’ that stimulate her to make an inference, ‘*he, too, believed in unbending, unambiguous honesties*’. The use of the repetitive value-laden expressions, ‘*unbending, unambiguous honesties*’ shows in no uncertain terms Ifemelu’s inference of Blaine’s ideological point of view. From Ifemelu’s point of view Ifemelu and Blaine belong to different groups although both of them are black. Blaine categorises himself as the in-group of Americans, sharing their beliefs, believing that a relationship should be strict, reserved and inflexible; whilst Ifemelu’s thought process is too general, stereotypical and not thought through, in Blaine’s opinion, although of course this is all from Ifemelu’s point of view.

Sentence (6), “*It’s different from me and I think it’s because I’m from the Third World,*” *she said.* This time, the words in DS are from Ifemelu and the linguistic features also indicate her point of view, marked by the reporting clause ‘*she said*’ as well as quotation marks. In the reported clause, the use of first person narration ‘*I think*’ reinforces readers’

point of view about what Ifemelu said and what she thinks by '*I think*' in DS. At this point, Ifemelu might already feel uncomfortable or embarrassed about Blaine's reaction to what she said and tries to explain the reason why she has these kind of views, which she concludes come from her different identity, life background and experience. Besides, Ifemelu is now in a country, America, which is different from the country she is from. In a sense she is confused about America's culture, values and beliefs, and is trying to make sense of what she has been encountering here and now, as they are different from where she was brought up. The following sentence (7), in direct speech added more explanation about Ifemelu's thoughts by her. She carefully explains that being raised in the Third World, she needs to be aware of the differences and that honesty and truth not only depends on people but also on context: "*To be a child of the Third World is to be aware of the many different constituencies you have and how honesty and truth must always depend on context.*". This is important, as direct speech is mostly controlled by the character, and relate to a specific character.

In this extract, there is only one instance of DS used to relate to Blaine's point of view, which is, in fact, from Ifemelu's point of view about Blaine: (5a) "*What do you mean?*". It is seen from Ifemelu's point of view, evidenced and highlighted by the three clauses, (5b), (5c) and (5d) through the narrator's mediated voice. Then the other two DSs are Ifemelu's unmediated voice, indicating and supplementing her point of view. It is also shown through sentences (6) and (7); they are Ifemelu's words marked in quotation marks and connected together by a simple reporting clause *she said*: (6) "*It's different from me and I think it's because I'm from the Third World,*" *she said*. (7) "*To be a child of the Third World is to be aware of the many different constituencies you have and how honesty and truth must always depend on context.*"

In addition sentence (8a), *She felt clever to have thought of this explanation*

(8b) but Blaine shook his head

(8c) even before she finished speaking

(8d) and said, “That is so lazy, to use the Third World like that.”

is made up of four clauses linked by three conjunctions ‘*but*’, ‘*even before*’ and ‘*and*’ to reinforce readers’ viewing things from Ifemelu’s psychological point of view: (8a-d) *She felt clever to have thought of this explanation but Blaine shook his head even before she finished speaking and said, “That is so lazy, to use the Third World like that.”*

Ifemelu’s psychological point of view is signalled by the use of cognitive verbs, ‘*felt*’ and ‘*have thought*’, and further combining another three clauses: (8b) Blaine’s negative reaction ‘*shook his head*’, (8c) ‘*even before she finished speaking*’ and his DS (8d) “*That is so lazy, to use the Third World like that.*”.

At this point, the schemata can be evoked by the word ‘*lazy*’. It is in some ways a negative word; social, interactional knowledge also can be provoked by imagining experiencing someone else shaking their head before you have finished speaking. Therefore, this is an obvious perceivable external clash, between Ifemelu and Blaine, and it is actually embedded within the other clash moment. This is shown by sentences (1), (2) and the last sentence (9).

Thus, in sentence (2), *Blaine was nodding, agreeing* with what Shan said, sentence (1), Shan’s DS. It is perceived by Ifemelu and presented from her point of view. This is understood because of the following conditional sentence (3), *If anybody else had said what*

Shan did, he would instantly comb through the words in search of nuance, and he would disagree with their sweep, their simplicity. This shows Ifemelu's understanding of her boyfriend, Blaine. It also highlights that it is Ifemelu who thinks that, not the narrator. This is evidenced from the use of the conditional clause; *'If anybody else had said....., and he would do*'. Moreover, there is the use of the value-laden adjectives; *'sweep'* and *'simplicity'*. These expressions about Blaine are inferred by Ifemelu, from her point of view, and are actually her opinion of what Shan has just said, as it is Ifemelu who uses the words *'sweep'* and *'simplicity'*, not Blaine or Shan or even the narrator's. Then Ifemelu's memory an external clash moment, sentences (4) to (8d) are used to reinforce Ifemelu's inference. This is embedded in sentences (1), (2) and (9).

Sentence (9) *Now he was nodding as Shan said, "Europeans are just not as conservative and uptight about relationships as Americans are. In Europe..... In America....."* the event is shifted to the current situation through the deictic proximal adverb *'now'*. Blaine's current action, *'nodding'*, is opposite or contrary to *'shook his head'*, which echoes sentence: (2) *Blaine was nodding, agreeing* with what Shan said. Thus, sentences (1), (2), (3) and (8), along with the embedded external clash cause Ifemelu's internal conflict.

Readers perceive how Blaine reacts to Ifemelu from sentences (4) to (8d), and then experience from Ifemelu's point of view how Blaine uses a different attitude towards his sister for a similar opinion. Readers' schemata about relationship of lovers sharing and understanding each other are challenged. As in Ifemelu's situation, there is not thought sharing and exchanging but only she is questioned by Blaine. Readers therefore take Ifemelu's point of view and empathise with her. This occurs because the use of point of

view and in particular, psychological point of view, which lead readers to cognitively process the textual information from Ifemelu's position. Again, Ifemelu's point of view is realised by linguistic indicators of viewpoint, and speech and thought presentations. Due to the shared schemata between readers and the character, the mental representation of Ifemelu, readers feel with Ifemelu and react with her to Blaine's behaviour. For example, when Ifemelu did not understand '*the unbending, unambiguous honesties that Americans required in relationships*', Blaine 'asked' Ifemelu '*what do you mean?*' and made a '*looming disagreement*' sound, suggesting that he belongs to the in-group of 'Americanness'; while Ifemelu's concept of relationships is lacking thought.

Then, Ifemelu tries her best to find the cleverest way to explain to Blaine why she had such a thought, and the way she explains and thinks, which is similar to Shan. They both use the Third World as a model to express how they think people are different. However, Blaine's reaction to Ifemelu is to shake his head and said that it is a '*lazy*' thinking before she has even finished speaking. On the contrary, to Shan, his attitude is different as when Shan expresses a similar opinion Blaine nods and agrees.

This situation can once again be a shared moment between the readers and Ifemelu. As readers would draw on their schematic knowledge of relationship about lovers and 'in-laws' to construct the picture of Blaine's acts about how his attitude is different to Ifemelu and Shan. Thus readers and Ifemelu might empathise with and react together silently in the story to distance themselves from Blaine or even become angry with him for his unfair attitudes towards Ifemelu. Based on the knowledge they have, as well as new knowledge obtained through reading the text, readers can tell there is a similarity between what Shan

said and what Ifemelu said and even more that what Ifemelu said is more careful and better thought through than what Shan said. This is shown from Shan's DS, sentences (1) and (9), and Ifemelu's DS, sentences (6) and (7). If Ifemelu is doing lazy thinking, so is Shan, but Blaine ignores this fact, only focusing on criticising Ifemelu. Language thus gives the cues to the readers by the way in which the narrative technique is employed in the text, inviting readers to see the clashes and understand Ifemelu and her situation through the shared schemata.

In conclusion, the extract illustrates the application of stylistic techniques in use in the novel to outline the clashes between Ifemelu and Blaine and Ifemelu and Blaine and his sister; more importantly, it invites the readers to understand and stand beside Ifemelu and see things from her perspective and empathise with her. In this extract, there is a highly frequent use of linguistic indicators of viewpoint. The use of cognitive verbs: *'felt'*, *'have thought'* indicate Ifemelu's internal thought; the value-laden words such as: *'instantly'*, *'sweep'*, *'simplicity'*, *'unbending'*, *'unambiguous'* used to describe and evaluate things. They are all employed to create Ifemelu's point of view to invite readers to feel what Ifemelu feels: inferior to Shan and Blaine, unfairly treated by Blaine.

Speech and thought presentation is also used to create point of view effects for readers by using Ifemelu's words or the words said by other characters but add some explanation to show Ifemelu's perception: (5a) *"what do you mean?" he asked her..*, (6) *"It's different from me and I think it's because I'm from the Third World," she said.*, (7) *"To be a child of the Third World is to be aware of the many different constituencies you have and how honesty and truth must always depend on context.*, and (8) *She felt clever to have thought*

of this explanation but Blaine shook his head even before she finished speaking and said, “That is so lazy, to use the Third World like that.”

As the linguistic evidence shows, in this way the readers are invited to view the events and in particular, to engage with Ifemelu and react internally to the events as well as to other characters involved in the events. Thus, all these stylistic devices together create psychological points of view and their effects, inviting readers to add their schematic knowledge to their mental model of Ifemelu, projected in their mind. This understanding is based on the socially shared knowledge-based schemata present in readers, ultimately triggering or provoking their empathetic neurons. For example, at one event, Blaine is eagerly nodding and agreeing with what his sister says about people’s ideological differences which come from the Third world categorisation. In a similar situation when Ifemelu expresses a similar opinion, this is questioned and not acknowledged by Blaine disdainfully.

6. 7 Concluding remarks

In this chapter, in order to show how empathy is achieved in readers through stylistic features created by the language, I have analysed five textual extracts of clash moments from *Americanah*. The five extracts were chosen mainly based on the themes emerging from them, resulting from the identity difference between people from different continents. In each extract, I specifically focused on linguistic indicators of viewpoint, speech and thought presentation, and discovered that they create point of view and its effects, with the potential of ultimately engendering empathy.

American pronunciation of the name is about the way the main character, Ifemelu's Aunt Uju pronounces her name differently. In the extract, pronunciation is not only about pronunciation. It implies a person's identity change. Aunt Uju's change affects her ideology. Becoming an American or remaining as an African in America, ultimately affect her beliefs, values and attitudes towards other characters. In this case, Aunt Uju's ideology of becoming American affects her attitude towards Ifemelu and thus results in external and internal clashes for Ifemelu. Readers are invited to understand Ifemelu and the situation she is in through accessing Ifemelu's point of view and in particular, the psychological point of view.

Psychological point of view is realised by other small linguistics. The cognitive verbs and value-laden language indicate Ifemelu's point of view or her point of view of other characters' viewpoint; speech and thought presentation presents or suggests what exactly Ifemelu thinks and why she thinks in that way.

Not being knowable is about 'words'. The words are particularly used by American people and standing for their identity American. In this extract, when Ifemelu's white American boyfriend, Curt, is talking to his friends he uses an American word '*blowhard*'. The word 'Blowhard' has never occurred to Ifemelu and thus this word evokes Ifemelu's feelings of being an outsider within a group that appears to live in a different world to Ifemelu. Ifemelu therefore feels she would never be '*knowable*' to them. Readers know how Ifemelu feels, how she sees everything and even know how she sees Curt and his friends' point of view toward her. This is because the readers are able to access her mind, which is particular psychological point of view in use. The linguistic indicators of viewpoint and the different

forms of speech and thought presentation are revealed in this extract analysis and more importantly they play an essential role to create psychological point of view.

Hair incident is about hair. Hair in this extract is considered as the symbol of identity. Thus, when Ifemelu tries to loosen her hair and let it grow naturally, a black man sees her standing with Curt. The black man mutters that Ifemelu's hair like a jungle. Metaphorically, he is suggesting that Ifemelu is an uncivilized woman living in a forest and should not be with a white man. This causes Ifemelu's external clash with the black man and Curt, as well as an internal clash inside herself. Readers again are invited to see Ifemelu's thoughts and feelings by psychological point of view, which is realised through the cognitive and perceptive verbs, the laden-value expressions as well as the categories of speech and thought presentation.

Lazy thinking is about 'thinking', the way in which the characters think differently because of their identity differences. The way in which American think about relationships to Ifemelu, is the '*unbending*' and '*unambiguous*' honesties. Ifemelu explains that she thinks in a particular way because she is from Africa, the Third world; on the other hand, her boyfriend Blaine disagrees with her idea of relationships, saying that she is excusing her 'lazy thinking' by saying she is from the Third world. Through Ifememlu's eyes, she infers that Blaine also believes in this kind of relationship. It seems that Blaine also categorises himself as an American who is different from Ifemelu. Interestingly, as Ifemelu's boyfriend, Blaine, does not agree what Ifemelu thinks and the way she thinks from American viewpoint; however, he keenly agrees his sister who expresses a similar opinion and generalisation. This causes Ifemelu's external clash with Blaine as well as her internal clash moment. The external and internal clashes are both seen by the readers due to their

access to Ifemelu's thoughts, memories and feelings. This is due to the use of psychological point of view, which is created by linguistic indicators of viewpoint and speech and thought presentation.

Table for two is about 'skin colour', also arising from the identity difference. Ifemelu and Curt go into a nice restaurant but the host only looks at Curt and asks '*table for one*'. The host acts as if Ifemelu does not exist or should not be in this kind of restaurant. This leads to Ifemelu's memory of another event that the staff in the hotel did not acknowledge Ifemelu as they check in. The two incidents evoke Ifemelu's external clash with the host and Curt, as well as her internal clash. The clash with Curt is because, according to Ifemelu, Curt sometimes sees things, but some things Ifemelu sees are unseen for him. Again, readers know how Ifemelu feels, how the host treats Ifemelu, even know Curt sees things but pretends not to see is because readers in their created character's mind, which is because of the use of psychological point of view. Psychological point of view then again is realised by linguistic indicators of viewpoint and categories of speech and thought presentation.

As shown from each extract, a variety of linguistic indicators of viewpoint and different forms speech and thought presentations offer sufficient evidence to argue that these words, sentences, clauses and more importantly the interplay between them create spatio-temporal and psychological points of view, and particularly the psychological point of view, Type B (Fowler, 1986/1996). It therefore also can be argued that the stylistic method, point of view, especially psychological point of view, Type B, realised by language use; in this particular novel *Americanah* invites the readers to access and experience both Ifemelu's external situation and her internal thoughts, viewing things from her eyes.

To examine how textual information is processed in readers. I took the point of view of a particular character, that of Ifemelu , and used shared knowledge, cognitive schemata and mental models to infer and comprehend the reception of the point of view on readers. Through this we can see that shared knowledge, schemata and mental models play fundamental roles in inferring textual information to be cognitively processed by readers, thus resulting in empathy. Specifically, the five extract analyses, illustrating clash moments address the research question of how the novel *Americanah* can affect its readers' emotions and possibly engender their sense of empathy. And at the same time, they also address the general question (1) on how texts potentially provide readers with knowledge of characters' thoughts, feelings, and behaviour through their linguistic characteristics, inviting them to empathise or even experience a state of affairs from the perspective of the character is responded too. Thus, the textual analysis in this thesis suggests that readers' empathy is likely to be activated by the stylistic use of point of view. It affects readers' feelings by providing them with knowledge about Ifemelu and her external and internal clashes, through identity differences and similarities in an effort to influence readers' perspectives.

Chapter 7: Conclusion

7.1 Introduction

The project of this thesis has been to consider the potential creation of empathy in readers in the novel *Americanah* through its linguistic features and, specifically point of view, resulting from linguistic indicators of viewpoint and speech and thought presentation. Readers' schematic knowledge are used to infer the mental representations of their understanding of the text and its characters, and therefore to empathise with the characters. These are evident in *Americanah* and in particular in the 'clash moments' examined in this thesis. In this final chapter, I will summarise the elements of each chapter in 7.2. I will then reiterate the research questions and recapitulate the possible findings to these questions as they have emerged from the thesis in 7.3. Thirdly, I will note the contributions this thesis makes to the field of stylistics, and also, as with every research project, point out some limitations and potential avenues for further research on the topics dealt with in the thesis in 7.4.

7.2 Summary of the elements of each chapter

The aim of the thesis is to explore how empathy is evoked in readers by language, through the application of stylistic features and in particular, point of view. In terms of the aims of this thesis, I have created two research questions, RQ1 asked how texts can invite readers to experience events from a particular character's point of view. Having selected a text to study, RQ2 asked how this can be seen specifically through analysis of the novel *Americanah*.

I then chose the methods with which to approach the text, in line with the aims of the thesis. I have drawn on theories from the field of cognitive poetics to make inferences on readers' receptions of the text, more specifically, readers' empathy with a character in the text. I began by introducing my own life journey to literature, and my interest in how literary texts offer the readers different perspectives of characters and allow readers to empathise with the characters, which has led me to this research.

I introduced my data, the novel *Americanah*, in Chapter 2, as the main subject of study for addressing my research questions. There are various reasons for choosing *Americanah*. It is a book that resonates with many readers, including myself. The book can alter readers' schemata of understanding other people through identification, empathy and identity categorisation regardless of how different these readers are. For example, in Amazon reviews discussed in Chapter 2, one reviewer says, 'Americanah is impossible not to relate to the characters and anyone who has had to emigrate to another country will relate on many levels..... The cultural reflections and observations between the U.S., Nigeria and England are pointed and help the reader relate and empathise with the characters.' On the other hand, another reviewer says, '...though I have not experienced this personally. Of course, one could apply this theme universally to anyone trying to make a new life in a foreign country and struggling to adapt and be accepted by the locals. The attitudes of those left behind and their almost cynical behaviour are convincingly portrayed...' These readers are speaking vividly about their reading experience and pointing out that their perspectives have changed through empathising with Ifemelu.

Importantly, in *Americanah*, I identified some parts of the text which are considered psychologically salient and striking for readers; I have called these parts ‘clash moments’, as they are externally or internally or the both clashes among characters or inside one particular character. I therefore also divided ‘clash moments’ into two categories: external perceptual clashes and internal conceptual clashes. These clash moments identified in the novel used as a data selection tool as well as textual analytical device to the data analysis. In addition, affectively and cognitively in examining processing these selected clash moments in readers, the clash moments also integrate some other essential elements, in this novel, they are the concepts of identity, identification and empathy, which cause characters’ clashes.

Thus, in chapter 3, I focused on examining these concepts of identity, identification, empathy as well as cognitive processing theories, in particular, knowledge and schemata, in order to apply them to the analysis of *Americanah*. Moreover, I suggested that these elements are not only contained within *Americanah*, or novels within the same genre, but can also be theoretically assumed to exist in other genres. The discussion of the notions of these three concepts, their features and their implications, informed the analysis of the extracts. These three concepts are all important in my thesis in their own ways, however the main focus is on empathy, as empathy is the primary link between the characters and their story world and the readers.

In Chapter 3, I primarily concentrate on discussing the concept of empathy. In short, empathy is the affective and cognitive response to another person’s internal states, namely, thoughts, feelings, perceptions and intentions (Hoffman, 2009). In fiction, if readers are

empathetically engaged with the characters and the mental modes created in their minds, it is possible for them to affectively and cognitively experience with the characters and their societies and thus broaden their own views of the world. As discussed in Chapter 3, readers remain aware of ‘self-other’ differentiation, but gain a closer experience of characters, if they have their respective points of view. It is in line with what Stein (1989, p. 60) notes; how people experience foreign consciousness is ‘the basis of intersubjective experience’ and it is ‘the condition of possible knowledge of the existing outer world’. This possible knowledge therefore functions to reconstruct people’s schemata of existing information about the world. Indeed, when reading different books, readers are experiencing different kinds of foreign consciousness, from a range of familiarity to unfamiliarity, to either familiarity or unfamiliarity again. Therefore, empathy plays a crucial role to drive readers to affectively and cognitively enrich their schematic knowledge and broaden their horizons. For these readers, mental representations of characters are created, as well as the story world they are in. These representations are so real that they are able to relate to them cognitively and affectively engage with the text, changing their points of view by updating their knowledge-based schemata via the reading process.

I used methods of (cognitive) stylistic analysis to approach the text, in Chapters 4 and 5, I discussed stylistic analysis, and how it is used to examine the clash moments, for the sake of operationalising the research questions. As stylistics is such an interdisciplinary field with various models, I then narrowed down to Fowler’s (1986/1996) model of point of view. Essentially this was due to the psychological plane addressed in his work, as it examines the feelings, thoughts, ideologies and beliefs of characters in relation to readers. This technique is employed widely in *Americanah*. When exploring point of view, some small-scale linguistic analysis has been employed to examine how point of view is realised

in the text, as well as its effects. Thus, I also further investigated its sub-categories: linguistic indicators of viewpoint. Speech and thought presentation as a significant model of recognition and realisation of point of view are explored and discussed individually in Chapter 5. Theoretically and methodically, it is the point of view that empathy potential is achieved, while point of view is realised through the engagement of linguistic indicators of viewpoint, speech and thought presentation, significantly, the interplay between them.

I explored cognitive theories, knowledge-based schemata taken from cognitive stylistics. I did this in order to infer the readers' reception of the text and to deduce how their schemata are activated and developed. I finally applied all these stylistic techniques and cognitive theories to theoretically and methodologically approach the 'clash moments' chosen from *Americanah*. This allowed me to tentatively address the research questions in Chapter 6 and some main findings will be succinctly summarised in section 7.3, as follows.

7.3 Research questions and tentative answers

In this study, I have two research questions: one is theoretical and the other is applied. The applied question helps answer and demonstrate the theoretical one. The theoretical question is RQ1 and the applied question is RQ2, as follows.

RQ1: How can we explain that texts can invite readers to empathise or even experience a state of affairs from a character's point of view in the story world?

RQ2: How can specifically the novel *Americanah* evoke its readers' empathy and thereby potentially broaden their horizon?

In my exploration of how empathy is evoked in readers by the language in texts, I focused in depth on *Americanah*. In particular I explored characters' points of view, especially Ifemelu's point of view and her inferred point of view about other characters. Ifemelu's viewpoints are highlighted in the 'clash moments' selected from the novel. To illustrate how texts invite readers' potential empathy, particularly in *Americanah*, I analysed five extracts depicting 'clash moments': *American pronunciation of the name*, *Hair incident*, *Not being knowable*, *Lazy thinking* and *Table for two* involve both external clash and internal clashes in relation to identity differentiations.

In terms of the methodology used to examine these clash- moment extracts in *Americanah*, I have primarily employed Fowler's (1986/1996) modified taxonomy of point of view. Fowler's taxonomy was based on Uspensky's (1973) work, through breaking the framework down into three planes: spatio-temporal, ideological and psychological points of view. A further division of psychological plane into internal narration A and B and external narration C and D was also made by Fowler (1986/1996). My discussion of psychological point of view focuses on psychological internal type B, as it is also this type of narration that is predominantly used in the clash moments in *Americanah*.

I will now present a summary of my main findings below, which answer RQ1, followed by a more detailed discussion of the findings from the analysis of each extract, making specific reference to RQ2.

One way to explain the phenomenon of empathising with Ifemelu in this particular novel is, it is likely that psychological internal type B, in clash moments invites readers to access Ifemelu's mind. This triggers readers' empathic neurons through their shared knowledge-based schemata. Based on this, I further investigated in depth how language used in constructing the point of view leads the readers to see things from Ifemelu's viewpoint. Point of view and its effects, specifically psychological internal type B, in *Americanah*, are not immediately obvious to readers. As I analysed the text in order to answer my research questions, I found that point of view is realised by linguistic indicators of viewpoint, speech and thought presentation, and the interaction between them. These findings are evident in each extract analysis.

In the extract *American pronunciation of the name*, when Ifemelu notices that her Aunt Uju has changed the African pronunciation of her name ('oo-joo') to its American pronunciation ('you-joo') Ifemelu feels like apologising just for her presence, but cannot. Readers understand how Ifemelu thinks and what she cannot say, whilst other characters are not able to see this and are unable to understand her. Moreover, readers do not know what is in Aunt Uju's mind and what she is thinking. Readers know her only from Ifemelu's perspective. Psychological point of view is realised, for example, where the use of 'swallowed' as a cognitive verb indicates that Ifemelu cannot say what she wants to say. Meanwhile, the sentence *Ifemelu swallowed the words "Well, that isn't your name."* is a NRTA, this shows that the readers know that Ifemelu's words went unsaid, because of 'swallowed'. However, readers also know exactly what Ifemelu wants to say, because of the use of direct thought presentation *"Well, that isn't your name."* On the other hand, readers do not know the other characters' points of view, but understand them from Ifemelu's perspective, for example, through FIT: *Perhaps Aunt Uju regretted her*

presence, now that she was here, in Aunt Uju's wheezing car, it is Ifemelu who feels that Aunt Uju regrets her presence. Both Ifemelu's point of view and Aunt Uju's inferred viewpoint are created by the use of linguistic indicators of viewpoint, speech and thought presentation. Therefore, the psychological internal type B point of view, is created through indicators of viewpoint to invite the readers to view things from a particular character's point of view and thereby possibly empathise with this character. At this point, we can say that readers are invited to empathise with Ifemelu by taking her point of view – this is in line with the feature of empathy as discussed in Chapter 3.

Empathy occurs on the basis that the readers and characters share asymmetrical schemata or shared knowledge-based schemata (see the discussion on schemata in Chapter 5). As discussed in Chapter 6, readers' schemata of being in a situation where they felt awkward and unwelcome may be activated when Ifemelu is in the same kind of situation. Thus, through this socially shared schema of being in such a situation, readers understand and experience Ifemelu's feelings by taking her situated psychological state at that moment and empathising with her.

On the other hand, there are readers who are nothing like the focalised character, and who do not share Ifemelu's point of view. Therefore they might not identify with her or simply reject to the way Ifemelu thinks. With the schema development of reading process, as they progress with the book, readers who do not initially share Ifemelu's point of view may update their schemata following their prolonged encounter with her, her identity, her life experience in different contexts. Through this they can come to view the world from a

different angle, therefore enriching their own view of the world through their understanding of the characters and their stories.

Not being Knowable is when Ifemelu is with her white American boyfriend, Curt and his friends. She hears their conversation. An American word ‘*blowhard*’ used among them makes her realise that neither of them will ever really be knowable to the other, because Curt is part of a group, who live in a world of which Ifemelu is not a part. The way they live is different to Ifemelu. To Ifemelu, they appear happy, wealthy and never having to worry about anything. Ifemelu feels that she would never be one of them or be fully knowable to them, although she is now with them. This type of feeling and the situation Ifemelu is in, invites readers’ empathy by taking Ifemelu’s point of view, as readers understand how she feels. This can be seen from the textual features, such as the use of cognitive verbs ‘*struck*’, ‘*occur*’, ‘*understand*’ ‘*realize*’, which indicate that they are Ifemelu’s internal state. At the same time, some sentences are in the form of speech and thought presentation. The interplay between the linguistic indicators shown above, and speech and thought presentation not only create Ifemelu’s psychological point of view but also highlight both the clashes and that she might never be fully knowable to Curt and his group. Readers are also offered Curt and his friends’ point of view, although it is actually presented through Ifemelu’s eyes and is thus still essentially her viewpoint. For example, *His friends were like him, sunny and wealthy people who existed on the glimmering surface of things*. Ifemelu’s situation of being in a group as an outsider, feeling alienated, might be shared by readers through their knowledge-based schemata. The activation of readers’ schemata of being faced with a group of people who are already friends, an unfamiliar culture and language, or the feeling of being an outsider, might also evoke themselves to reconstruct their empathic neurons to potentially empathise with Ifemelu.

Hair instance is when Ifemelu is experiencing racism from a black man. Ifemelu did not expect that from him, because she thought he would be like her and have the same cultural understanding. As the black man says, Ifemelu's African hair is like '*jungle*', which implies she is uncivilised and should live in the forest rather staying with Curt (a white American man). Worse still, Ifemelu tries to seek some understanding from Curt, but Curt either ignores the situation or does not want to involve himself in it. Readers are thus exposed to Ifemelu's internal thoughts through the interaction between the cognitive verbs and speech and thought presentation. For example, the use of '*felt*' and FIT sentence *She felt dispirited and, while Curt watched a game that evening, she drove to the beautify supply store and ran her fingers through small bundles of silky straight weaves*. Again, other characters' actions are also offered to the readers, but from Ifemelu's perspective by the use of perceptual verbs; '*walked*' and '*muttered*' and DS; *a black man walked past and muttered. 'You ever wonder why he likes you looking all jungle like that?'* Readers are more likely to take Ifemelu's point of view and empathise with her. This occurs through shared knowledge-based schemata of the situations Ifemelu is in and that readers can recognise. The situation where Ifemelu is experiencing racism in public while her white American boyfriend cannot understand and does not want to get involved in it. The activation of readers' schemata of understanding racism and being unable to be understood invites readers to empathise with Ifemelu.

Table for two is about a situation where Ifemelu and Curt go into a nice restaurant, and the host looks at them. He ignores Ifemelu and only addresses Curt with '*table for one?*' Curt notices it but pretends that the host does not mean what Ifemelu thinks. This implies that Curt always knows what Ifemelu has experienced but chooses not to know. The impression of this is enhanced by Ifemelu's memories that other similar situations have happened

before. Readers know exactly what happened, why it happened and how Ifemelu feels, because they have access to Ifemelu's thoughts, knowing what she thinks, what she wanted to say or do but did not. This feature can also be applied to other extracts. In this extract, for example, the realisation of psychological point of view; *And she wanted to ask him, "How else could the host have meant?" But she did not, because he would tell her she was overreacting or tired or both.* On the other hand, readers have no any access to other characters' thoughts and only know them through Ifemelu's eyes, *and the host looked at them and asked Curt, "Table for one?"* Situations like those mentioned above can be shared by readers through their knowledge-based schemata. Moreover, similar situations not only ask readers to reinforce or refresh their schemata of prejudice, but also to connect with Ifemelu and empathise with her by taking her position. This is important, as only when readers take Ifemelu's perspective and are evoked to empathise with her through socially and culturally shared schemata, is it possible for them to have a schema change, thus broadening their horizons.

In *Lazy thinking*, Ifemelu tries her best to express her opinion about the concept of American relationships, whilst watching a news segment about a celebrity's relationship. Interestingly, of course, at this point in the novel Ifemelu is in a relationship with a black American man, Blaine. Ifemelu thinks that Blaine may share her opinion or understand why she thinks American relationships are rigid and unbending. However, Blaine's reaction is not only to disagree with Ifemelu, but to be impolite with a contemptuous attitude. This is made worse by the fact that she is reminded of the occasion when Blaine keenly agrees with his sister on the same topic, despite having previously disagreed with Ifemelu. I take Ifemelu's point of view because the linguistic features in the text lead me to that perspective. If the text leads me to take Ifemelu's point of view, then it may well cause

other readers to do so too. In this extract, readers are given Ifemelu's point of view through both DS and FIT, "*It's different from me and I think it's because I'm from the Third World,*" she said... *She felt clever to have thought of this explanation but Blaine shook his head even before she finished speaking and said, "That is so lazy, to use the Third World like that."* Other linguistic indicators of viewpoint help readers to realise that Ifemelu is the deictic centre and it is her memory, thoughts, feelings that are exposed to the reader. The interplay between speech and thought presentation, and linguistic indicators of viewpoint create a psychological point of view. This also leads readers to know how Blaine acts or thinks through Ifemelu's filter; that *Blaine shook his head even before she finished speaking and said, "That is so lazy, to use the Third World like that."*

In this extract, readers' schemata about the relationships between lovers and sisters-in-law are activated, but for those who are relevant to Ifemelu's experience. Readers' empathic neurons might be also evoked and therefore they are able to empathise with her. If some readers do not share the similar schemata with Ifemelu, then based on the basic schemata of relationships, combined with Blaine's attitude towards Ifemelu and his sister, readers may empathise with Ifemelu and therefore alter their perspective.

In summary, in each extract involving clash moments in *Americanah*, Ifemelu's internal thoughts are presented through the use of a range of linguistic indicators of viewpoint and speech and thought presentation. This includes her point of view towards other characters, and her point of view of others towards her. The textual features of each extract invite readers to adopt Ifemelu's point of view and thus to empathise with Ifemelu.

As seen, the schemata of readers plays an important role in stimulating empathy. In textual information processing, some readers' culturally and socially shared schemata about the events, as well as characters' feelings regarding various situations in the novel, may be categorised as mental models. The readers are therefore able to envisage or imagine these situations. Of course there may be many responses to each extract in *Americanah*, depending on the background, experience and identity of the reader. As discussed previously, this thesis mainly focused on readers, such as myself, who find that the novel resonates strongly with them. For this group of readers, Ifemelu's experiences may have a highly recognizable and shared schema. These readers are able to use their socially and culturally shared knowledge-based schemata to understand Ifemelu, her thoughts, feelings and viewpoint.

As mentioned, however, it is possible that some readers who have little in common with Ifemelu and have not experienced any negative aspects of being treated differently or alienated as an outsider in a foreign place, may find the novel challenging, and reject schema change. However, some readers who do not share Ifemelu's experiences might be surprised at the events of the novel and, as in one Amazon reviewer's comment, as discussed previously, refresh their schemata or broaden their horizons because of it.

The adoption of characters' viewpoint, and the schemata activation of readers, interplay with each other in the readers' minds. This helps readers imagine going through the character's experiences. Specifically, point of view invites readers to view things through Ifemelu's eyes. The stimuli of each extract activates readers' schemata of objects and mental models of events. Readers can therefore construct the scenes based on their socially

shared knowledge-based schemata, in order to imagine feeling as Ifemelu does, throughout the different events of the novel. Therefore, their empathetic neurons are activated and reconstructed to empathise with Ifemelu and their different schemata are updated to enrich their new views.

Thus, through analysing the clash moments in *Americanah*, I have shown that empathy may be achieved in readers through socially and culturally shared knowledge-based schemata in the text, which helps readers construct mental events from a particular character's point of view. Specifically, the realisation of point of view is created by other small scale linguistic units; linguistic indicators of viewpoint, speech and thought presentation and the interplay between them.

These findings address both my research questions, indirectly it answers RQ1 and through the linguistic evidence examined in the analysis of the five extracts, it directly illustrates RQ2: how specifically the novel *Americanah* evokes its readers' empathy and thereby potentially broad their horizon based on the illustration of the data analysis of each extract. Thus, we might explain theoretically and methodologically that texts invite readers to empathise or even experience a state of affairs from a character's point of view in the story world. Therefore, the general research question RQ1 is addressed indirectly through answering the specific RQ2: how can we explain that texts invite readers to empathise or even experience a state of affairs from a character's point of view in the story world.

7. 4 Contributions, limitations and suggestions for further research

The contribution of this thesis is the study of empathy in readers through point of view within a stylistic (cognitive) analysis of *Americanah* arising from various clash moments. In particular, the psychological point of view highlights clashes of perspective among different characters in relation to one main character in particular, Ifemelu. Readers have access to Ifemelu's mind, thoughts and feelings, as well as the perceptions of her by other characters, inferred from her point of view. Sharing Ifemelu's thoughts and feelings with readers, results in the creation of empathy in readers. In my analysis of these extracts selected from *Americanah*, I examined small linguistic units, explaining how they are applied to create point of view. Through this I showed how readers' empathy is activated, allowing them to empathise with the particular character.

The findings from this singular piece of research, on one book, suggest that reader's empathy can be evoked through point of view, when there are clashes between characters or inside one particular character. Readers are able to see these clashes when they are given a particular character's point of view, combined with socially shared knowledge-based schemata between the character and reader. In particular, clash moments created in this study as a data selection tool as well as an analytical device to examine language may have has implications for the analysis of other literary works.

I consider this study my contribution to the field of (cognitive) stylistics; specifically, the growing body of work in the emerging field combining linguistics, cognition and neuroscience. When Fowler (1996) examined the three planes of point of view, he found that external narration could engender a similar amount of empathy in readers as internal

narration. The results of my analysis suggest that this may be because the language used in description of the characters and their situations creates points of view and sends signals to the readers who draw on their background or prior schematic knowledge as human beings to engage with characters. I, therefore, suggest that this research can be applied to other literary works, both those narrated internally and externally. It could also be applied to other non-literary works, such as news articles.

Further, this detailed study of language with regard to readers and focusing in depth on one particular novel with a specific narrative technique offers a possible explanation as to why narrative techniques, especially point of view, may invite readers' point of view but sometimes may not do so. This study therefore counters the previous research that the text and specifically, the narrative technique of point of view, does not evoke readers' empathy. As discussed previously, the research carried out by Van Peer and Maat (1996) who undertook experiments using different versions of stories, rewritten from different points of view to test participants' empathy, their conclusion being that '...it remains unclear why point of view has no more powerful and no more overall effect on readers, given the effort devoted by authors in order to create these devices that produce a point of view' (Van Peer and Maat, 1996, pp. 143-154). However, my findings in this study show that with the application of stylistic devices, in particular, point of view can be used to evoke readers' empathy.

Again, readers are individuals with different backgrounds, life experiences and identities, therefore, they have different knowledge-based schemata. Here I must emphasise again that this study has mainly focused on readers who share similar schemata with the main

character, Ifemelu, and are the most likely to empathise with her. In this case, their empathy can be evoked through mutual social and cultural understanding. Whilst other readers, as mentioned, who do not have these things in common with Ifemelu, may either fail to identify or empathise with her. Thus, the text would fail to invite these type of readers' empathy. This is in line with what Keen (2006) suggests; that if the narrative situation designed to evoke empathy fails to do so, the fault might lie with the reader or in the efficacy of the technique.

It also needs to be said that such an exploration to answering the research questions is tentative. Firstly, as it is only based on one particular novel and only a few aspects of the very complex relations between text and readers have been investigated. The project has been carried out only using point of view, particularly, psychological point of view, combined with cognitive schemata inference and neuroscientific empathy. As discussed, in the selected novel, *Americanah*, the salient features and clash moments – both external and internal clashes, are employed to highlight a focalised character's psychological point of view. I have not gone further to examine a wider range of novels, or similar texts in this genre to see if such clash moments are involved too, though I believe clash moments are the same into other literary or non-literary works.

Secondly, (cognitive) stylistic analysis, in particular its model of point of view and its effects on readers in the novel is or is becoming, one of the richest open-ended areas of interpretive significance and constitutes an extremely fruitful field in the study of literary works (Leech and Short, 1996/2007; Simpson, 1993). In this thesis I have only applied certain frameworks and looked at some relevant subcategories, however, many more other

models can be used to investigate literary texts and their impacts on readers too. I narrowed down from Fowler's (1986/1996) framework of point of view, which is used in this study, from his four-type psychological point of view plane to just the psychological internal type B, which is predominantly employed in *Americanah*. The other three types, such as internal type A, external type C and D, have not been touched upon.

External narration is often considered to evoke less empathy in readers, or even no empathy at all. Keen (2006) suggested that the first person or third person internal narration allows readers access to the thoughts, feelings, beliefs of the characters, helping them to understand both their internal and external narratives by looking at what she calls 'empathetic narrative techniques' in general. Therefore, it is clear that whilst my thesis contributes towards our understanding of these contradictory claims, further research needs to be carried out into this specific area.

Thirdly, with regard to the readers; their reception of the text, the empathy triggered by it and the way their views can be enriched by it, are explored by theoretical inference through the activation of cognitive knowledge-based schemata and relevant empathetic neurons. My interpretations of readers in this study thus largely relied on how far or how much these areas have developed. Also, whilst readers are individuals, this study mainly focuses on readers who particularly resonates with the novel and share similar socially knowledge-based schemata with the focalised character. The extent to which characters and readers share their schemata and also to which readers' empathy is activated, may require further research in these interdisciplinary subjects. It is the point of view and knowledge-based schemata from which we infer one another, and probably also includes the interaction

between the language or languages to understand how empathy is cognitively and affectively triggered. Thus, the theoretical focus of this thesis means that further empirical validation is required too.

I will end my study with Shafak's (2018) emotional quote: 'fiction helps us look at the world from someone else's perspective; it helps to rehumanise the "other"'. Through my journey from reading literature, studying for a PhD in this UK on this subject, I truly believe literature can build more empathy in readers and also possibly broaden their horizontal knowledge-based schemata.

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Appendix A: List of clash moments

1. An obvious lie

“This heat wave is very bad. Sorry the air conditioner broke yesterday,” Mariama said.

Ifemelu knew the air conditioner had not broken yesterday, it had been broken for much longer, perhaps it had always been broken; still she nodded and said that perhaps it had packed up from overuse.

(Americanah 2014, p.11)

2. American pronunciation of the name

Their silence was full of stones. Ifemelu felt like apologizing, although she was not quite sure what she would be apologizing for. Perhaps Auntie Uju regretted her presence, now that she was here, in Auntie Uju’s wheezing car.

Auntie Uju’s cell phone rang. “Yes, this is Uju.” She pronounced it you-joo instead of oo-joo.

“Is that how you pronounce your name now?” Ifemelu asked afterwards.

“It’s what they call me.”

Ifemelu swallowed the words “Well, that isn’t your name.” Instead she said in Igbo, “I did not know it would be so hot here.”

(Americanah 2014, p.104)

3. The illusionary American dream versus reality

She had, after all, slept on maps when she visited her grandmother in the village-but this was America at last, glorious America at last, and she had not expected to bed on the floor.

“I’m fine, Dike,” she said.

He got up and brought her his pillow. “Here. It’s soft and comfy.”

Ifemelu could not sleep, her mind too alert to the newness of things, and she waited to hear Aunt Uju’s snoring before she slipped out of the room and turned on the kitchen light. A fat cockroach was perched on the wall near the cabinets, moving slightly up and down as though breathing heavily. If she had been in their Lagos kitchen, she would have found a broom and killed it, but she left the American cockroach alone and went and stood by the living room window. Flatlands, Aunt Uju said this section of Brooklyn was called. The street below was poorly lit, bordered not by leafy trees but by closely parked cars, nothing like the pretty street on *The Cosby Show*. Ifemelu stood there for a long time, her body unsure of itself, overwhelmed by a sense of newness. But she felt, also, a frisson of expectation, an eagerness to discover America.

(*Americanah* 2014, p.105)

4. The cultural differentiation on weight

“Americans say ‘thin’. Here ‘thin’ is a good word.”

“Is that why you stopped eating?”

“Do you know I started losing weight almost as soon as I came? I was even close to anorexia. The kids at my high school called me pork. You know at home when somebody tells you that you lose weight, it means something bad. But here somebody tells you that you lost weight and you say thank you. It’s just different here.” Ginika said, a little wistfully, as though she, too, were new to America.

(Americanah 2014, p. 124)

5. The change of Ifemelu

New words were falling out of her mouth. Columns of mist were dispersing. Back home, she would wash her underwear every night and hang it in a discreet corner of the bathroom. Now that she piled them up in a basket and threw them into the washing machine on Friday evening, she had come to see this, the heaping of dirty underwear, as normal. She spoke up in class, buoyed by the books she read, thrilled that she could disagree with professors and get, in return, not a scolding about being disrespectful but as an encouraging nod.

(Americanah 2014, p. 136)

6. At war with the world

“You do just ate my bacon,” she told Elena, who was slicing a banana at the other end of the kitchen, the pieces falling into her cereal bowl.

“You just hate my dog.”

“You should train him better. He shouldn’t eat people’s food from the kitchen table.”

“You better not kill my dog with voodoo.”

“What?”

“Just kidding!” Elena said. Elena was smirking, her dog’s tail wagging, and Ifemelu felt Acid in her veins; she moved towards Elena, hand raised and ready to explode on Elena’s face, before she caught herself with a jolt, stopped and turned and went upstairs. She sat on her bed and hugged her knees to her chest, shaken by her own reaction, how quickly her fury had risen. Downstairs, Elena was screaming on the phone: “I swear to God, bitch just tried to hit me!” Ifemelu had wanted to slap her dissolute room-mate not because a slobbering dog had eaten her bacon but because she was at war with the world, and woke up each day feeling bruised, imagining a horde of faceless people who were all against her. It terrified her, to be unable to visualise tomorrow.

(Americanah 2014, p. 152)

7. Silent days

SHE WOKE UP torpid each morning, slowed by sadness, frightened by the endless stretch of day that lay ahead. Everything had thickened. She was swallowed, lost in a visicous haze, shrouded in a soup of nothingness. Between her and what she should feel, there was a gap. She cared about nothing. She wanted to care but she no longer knew how; it had slipped from her memory, the ability to care. Sometimes she woke up flailing and helpless, and she saw, in front of her and behind her and all around her, an utter

hopelessness. She knew there was no point in being there, in being alive, but she had no energy to think concretely of how she could kill herself. She lay in bed and read books and thought of nothing. Sometimes she forgot to eat and other times she waited until midnight, her room-mates in their rooms, before heating up her food, and she left the dirty plates under her bed, until greenish mould fluffed up around the oil remnants of rice and beans. Often, in the middle of eating or reading, she would feel a crushing urge to cry and the tears would come, the sobs hurting her throat. She had turned off the ringer of her phone. She had no longer went to class. Her days were stilled by silence and snow

(Americanah 2014, p.156)

8. Desir of being somebody else

“Thank you.” Ifemelu wanted, suddenly and desperately, to be from the country of people who gave and not those who received, to be one of those who had and could therefore bask in the grace of having given, to be among those who could afford copious pity and empathy. She went out to the deck in search of fresh air. Over the hedge, she could see the Jamaican nanny of the neighbours’ children, walking down the driveway, the one who always evaded Ifemelu’s eyes, and did not like to say hello.

(Americanah 2014, p. 170)

9. Not being knowable

His friends were like him, sunny and wealthy people who existed on the glimmering surface of things. She liked them, and sensed that they liked her. To them, she was interesting, unusual in the way she bluntly spoke her mind. They expected certain things of her, and forgave certain things from her, because she was foreign. Once, sitting with them in a bar, she heard Curt talking to Brad, and Curt said “blowhard”. She was struck by the word, by the irredeemable Americanness of it. Blowhard. It was a word that would never occur to her. To understand this was to realize that Curt and his friends would, on some level, never be fully knowable to her.

(Americanah, 2014, p. 207)

10. Hair instance

One day, at the farmers’ market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past and muttered, ‘You ever wonder why he likes you looking all jungle like that?’ She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. A man not worth paying any attention to. Yet his words bothered her, prised open the door for new doubts.

“Did you hear what that guy said?” she asked Curt. “No, what did he say?” She shook her head. “Nothing.” She felt dispirited and, while Curt watched a game that evening, she drove to the beautify supply store and ran her fingers through small bundles of silky straight weaves.

(Americanah 2014, p. 212)

11. A feeling wants to feel but not

“There was a feeling I wanted to feel that I did not feel.”

“What are you talking about? You cheated on him!” Ginika shook her head as though Ifemelu were mad. “Ifem, honestly, sometimes I don’t understand you.”

It was true, she had cheated on Curt with a younger man who lived in her apartment building in Charles Village and played in a band. But it was also true that she had longed, with Curt, to hold emotions in her hand that she never could. She had not entirely believed herself while with him-happy, handsome Curt, with his ability to twist life into the shapes he wanted. She loved him, and the spirited easy life he gave her, and yet she often fought the urge to create rough edges, to squash his sunniness, even if just a little.

(Americanah 2014, p. 287)

12. “Being black” when in America

I did not think of myself as black and I only became black when I came to America.

When you are black in America and you fall in love with a white person, race doesn’t matter when you’re alone together because it’s just you and your love. But the minute you step outside, race matters. But we don’t talk about it. We don’t even tell our white partners the small things that piss us off and the things we wish they understood better, because we’re worried they will say we’re overacting, or we’re being too sensitive. And we don’t want them to say, look how far we’ve come, just forty years ago it would have been illegal for us to even be a couple blah blah blah, because you know what we’re thinking when they say that?

(Americanah 2014, p. 290)

13. Table should be for “two”

When they walked into a restaurant with linen-covered tables, and the host looked at them and asked Curt, “Table for one?” Curt hastily told her the host did not mean it “like that”. And she wanted to ask him, “How else could the host have meant it?” When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her as they checked in, a steadfast refusal, smiling and looking only at Curt, she wanted to tell Curt how slighted she felt, worse because she was unsure whether the woman disliked black people or liked Curt. But she did not, because he would tell her she was overreacting or tired or both. There were simply times that he saw and times that he was unable to see. She knew that she should tell him these thoughts that not telling him cast a shadow over them both. Still, she chose silence, until the day they argued about her magazine.

(Americanah 2014, p. 294)

14. Mind invasion

At first, thrilled by his interested, graced by his intelligence, she let him read her blog posts before she put them up. She did not ask for his edits, but slowly she began to make changes, to add and remove, because of what he said. Then she began to resent it. Her posts sounded too academic, too much like him. She had written a post about inner cities- “Why Are the Dankest, Drabest Parts of American Cities Full of American Blacks?” – and he told her to include details about government policy and redistricting. She did, but after rereading it, she took down the post.

“I don’t want to explain, I want to observe,” she said.

“Remember people are not only reading you as entertainment, they’re reading you as cultural commentary. That’s a real responsibility. There are kids writing college essays about your blog,” he said. “I am not saying you have to be academic or boring. Keep your style but add more depth.”

“It has enough depth,” she said, irritated, but with the niggling thought that he was right.

“You’re being lazy, Ifem.”

(Americanah 2014, p. 312)

15. Lazy thinking

“This French guy, rich guy. It’s funny, I met him at the airport for fuck’s sake. I tell him I have a boyfriend and he goes ‘Then I will admire from afar and bide my time.’ He actually said ‘bide’.” Shan sipped her drink. “It’s nice how in Europe, white men look at you like a woman, not a black woman. Now I don’t want to date them, hell no, I just want to know the possibility is there.”

Blaine was nodding, agreeing. If anybody else had said what Shan did, he would instantly comb through the words in search of nuance, and he would disagree with their sweep, their simplicity. Ifemelu had once told him, as they watched a news item about a celebrity divorce, that she did not understand the unbending, unambiguous honesties that Americans required in relationships. “What do you mean?” he asked her, and she heard a looming disagreement in his voice; he, too, believed in unbending, unambiguous honesties.

“It’s different from me and I think it’s because I’m from the Third World,” she said. “To be a child of the Third World is to be aware of the many different constituencies you have and how honesty and truth must always depend on context.” She felt clever to have thought of this explanation but Blaine shook his head even before she finished speaking and said, “That is so lazy, to use the Third World like that.”

Now he was nodding as Shan said, “Europeans are just not as conservative and uptight about relationships as Americans are. In Europe.... In America.....”

(Americanah 2014, p. 320)

16. The matter of blog written by African or African American

“You know why Ifemelu can write that blog, by the way?” Shan said. “Because she’s African. She’s writing from the outside. She doesn’t really feel all the stuff she’s wring about. It’s all quaint and curious to her. She can write it and get all these accolades and get invited to give talks. If she were African American, she’d just be labelled angry and shunned.”

The room was, for a moment, swollen in silence.

“I think that’s fair enough,” Ifemelu said, dislike Shan, and herself, too, for bending to Shan’s spell.

(Americanah 2014, p. 336)

17. The beautiful house is no longer beautiful

“Ugly Kwa? What are you talking about? The house is beautiful!”

“Not to me,” Ifemelu said, and yet she had once found houses like that beautiful. But here she was now, disliking it with the haughty confidence of a person who recognized kitsch.

(Americanah 2014, p. 393)

Appendix B: List of figures

Figure 1: Leech and Short's narrative structure and discourse architecture (1981, p. 269)

Figure 2: Narrative structure and discourse architecture of *Americanah*

Figure 3: Narrative structure and discourse architecture of *Americanah* in clash moments

Figure 4: Simpson's model grammar of point of view

Figure 5: The speech presentation cline

Figure 6: The thought presentation cline